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MUSICAL MONITOR;

OR

NEW-YORK COLLECTION

OF

DEVOTIONAL CHURCH MUSIC.

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"House of our God, with sacred anthems ring."

COMPILED FOR THE PROMOTION AND IMPROVEMENT OF DEVOTIONAL CHURCH MUSIC.

BY EPHRAIM REED.

UTICA;

PRINTED BY WILLIAM WILLIAMS, NO. 60, GENESEE ST.

1817.

Northern District of New-York, ss.

BE IT REMEMBERED, That on the twenty-fifth day of November, in the forty-second year of the Independence of the United States of America, A. D. 1817, EPHRAIM REED, of the said district, hath deposited in this office, the title of a book, the right whereof he claims as Proprietor, in the words following, to wit:

"Musical Monitor; or New-York Collection of Devotional Church Music. "House of our God, with sacred anthems ring." Compiled for the promotion and improvement of Devotional Church Music. By Ephraim Reed."

In conformity to the act of Congress of the United States, entitled, "An act for the encouragement of learning, by securing the copies of maps, charts, and books, to the authors and proprietors of such copies, during the times therein mentioned." And also to the act, entitled, "An act supplementary to an act, entitled 'An act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies during the times therein mentioned, and extending the benefits thereof to the arts of designing, engraving, and etching historical and other prints."

RICHARD R. LANSING,
Clerk of the Northern District of New-York.

PREFACE.

THE first object and design of this work, are merely to simplify and to render more easy for the learner's understanding, the real and important principles of devotional Church Music; and to recommend for use in worshipping assemblies, a collection of such tunes, generally, as may be found adapted to Sacred Psalmody.—The introductory part of this book is not so much designed to teach the abstruse and deep principles of music, as to teach the art and science of singing in a plain and easy manner and style.

Those who would become masters in composition are referred to Rees' Cyclopædia, Callcott's Musical Grammar, the Massachusetts Compiler, or some other treatise, calculated for their purpose. In a collection of this kind it is not presumed, nor is it the wish of the compiler, to introduce new modern music, in preference to that of original, and more ancient date.

To lead the student into a correct understanding of the natural scale of sounds, (tones and semitones) and to conduct him thence on to the Chromatic Scale, or into a knowledge and use of the Flats and Sharps, is a necessary step, and the only method that can be pursued, in order to form correct ideas of Intonation, of taste and style in Sacred Psalmody; and to enable him to apply some of its various modulations. In most societies and parishes, where vocal music prevails, conducted by a choir of singers, the slowest times are but in little use; therefore to facilitate, and to assist in introducing appropriate devotional music, in many tunes where the Adagio, or slow mood, have been prefixed, the Largo, and sometimes the Allegro, is here used. By some, slow music only has been considered devotional; but it is well known from experience, that many pieces of sacred music, written in Largo and performed in a solemn manner and style, will often produce a better effect upon an audience than the tedious and heavy strains of ancient Church music, performed in Adagio.

The remarks, following the rules and examples in the introduction, may be found of use to singers, if read with care, and applied discretionally. As this collection was not contemplated to contain difficult and lengthy pieces of music; nor will its limited number of pages give place to a variety of set pieces; yet it may be found to contain more tunes than any one society, or school, will find necessary to practise in public. It will, therefore, remain discretionary with teachers and leaders of Psalmody, to select only such tunes as may be adapted to the measure of their Psalms and Hymns used in their worshipping assemblies, and to discountenance any music which may not be considered devotional and sacred.

Soliciting the patronage of all real friends and promoters of sacred harmony, and recommending for use, a moderate and suitable number of tunes, well chosen, and decently performed, in preference to a larger number, less perfectly known, this collection is hopefully, and respectfully submitted.

E. REED.

November, A. D. 1817.

ADVERTISEMENT.

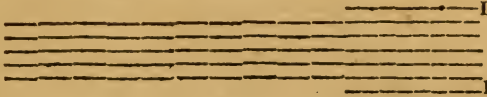
THE Air, or leading part, when not noted on the upper stave, is placed next above the bass, the treble at the top, and the second treble, or counter, next, written on the G Clef. It being the natural order to place the Air, or first treble, upon the upper stave, for female voices ; yet for the convenience of singers, and those who perform keyed Instruments, the customary order is here pursued. Female voices, notwithstanding, should be taught to sing the Air, or Melody, of such music as a judicious teacher may judge most xepedient, in order that the music should have its intended and proper effect.

The Air, however, when commanding and impressive, ought always to be assigned to those voices, where judgment, taste, and skill, are most discernable. In the reference to Psalms and Hymns, where Watts is expressed, his Psalms and Hymns are referred to. Ps. is placed for Psalm, H. for Hymn, A. for first book, B. the second, and C. the third book. When no express authority is given, Dr. Worester's third part of Christian Psalmody is referred to, expressed by H. Sel. (Hymn Select.) The metres of the same measure are placed together, commencing with common metres, to upwards of twenty different measures adapted to Christian Psalmody.

GAMUT.

Music is written on and between five lines, called a Staff, or Stave.

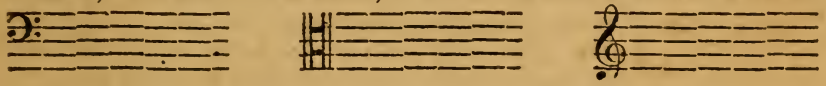
Thus a Stave.



When notes exceed the limits of the Stave, Ledger lines are added. The parts of Church music are commonly four; viz. Treble, Counter, Tenor, and Bass. A Clef is prefixed to distingnish some particular part; it governs the order of the letters where it is placed, and carries the letter along with it, from which it takes its name. N. B. The Counters are here written on the G Clef.

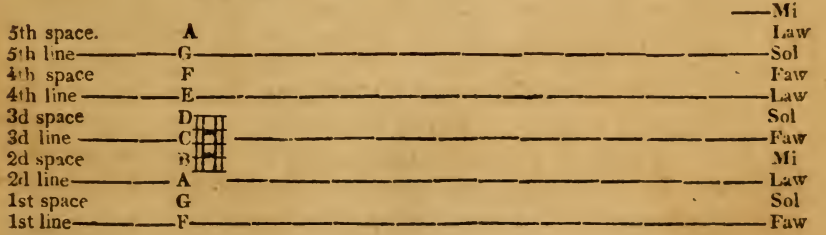
There are three Clefs in general use; thus—

Bass, F Clef. Counter, C Clef. Tenor & Treble G Clef.

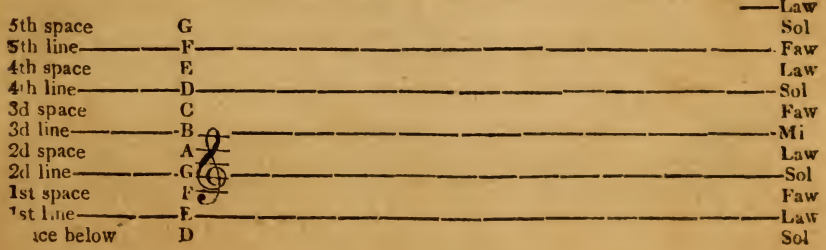


The five lines and their spaces are named by the first seven letters, viz. A, B, C, D, E, F, G. The syllables used in solmization, or singing by note, are faw, sol, law, mi.

Counter.



Tenor or Treble,



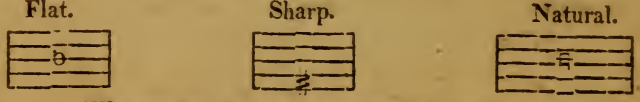
Bass.

		Faw
5th space	B	Mi
5th line	A	Law
4th space	G	Sol
4th line	F	Faw
3d space	E	Law
3d line	D	Sol
2d space	C	Faw
2d line	B	Mi
1st space	A	Law
1st line	G	Sol
space below	F	Faw

On the natural scale, or stave, the semitones are always found between B C, and E F; but by the aid of flats and sharps, the semitones may be removed, and will always remain in the intervals between mi and faw, and law and faw. Every eighth, or octave, is the same, and contains twelve semitones. The mi is the leading or master note in music, by which the rest are governed. The learner is here to observe, and always bear in mind, in order to name the notes at sight; that above the mi line in all music, the notes on the lines and spaces will always ascend and descend in the same order from the mi line, thus—above mi is faw, sol, law, faw, sol, law, then comes mi again, and below the mi line is law, sol, faw, law, sol, faw, then comes the mi again.

By the aid of flats and sharps set at the beginning of a tune, the mi may be removed from B, to any other letter of the stave.

Table of Flats and Sharps.

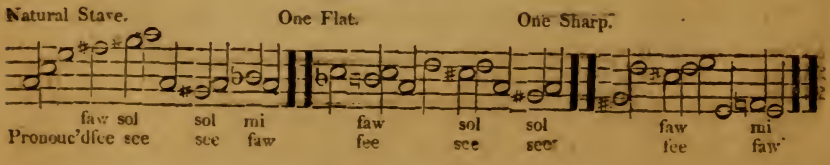


The natural place for mi is in B, but

If B, be flat, mi is in	E	If F be sharp, mi is in	F
If B and E	A	If F and C	C
If B E and A	D	If F C and G	G
If B E A and D	G	If F C G and D	D

Flats, Sharps and Naturals, occurring on the stave, in the course of a movement, are denominated Accidentals, and the notes effected by them should be pronounced agreeably to the directions here given.

EXAMPLE.



In order to correct false Intonation, which is a great and important step in vocal performances, let the learner be taught to understand the difference between tones and semitones; and to distinguish them by their true tone. When faw and sol are sharped, they should be pronounced fi, and si; the letter i having the same sound as in mi, (pronounced fee and see.)

Mi, when preceded by a Flat, should be called faw.

When the effect of Naturals is to elevate notes, their appropriate syllable may be altered, as in the case of Sharps; but when they are to depress, the syllable faw should be used.

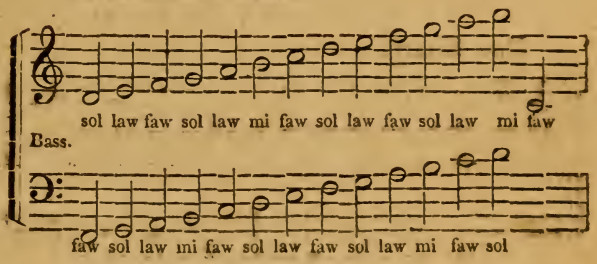
Examples of naming the notes by their syllable, ascending and descending from the mi line on the Stave.

By attending a few minutes to the following examples, all the difficulty of calling the notes in different tunes, and of different transpositions, may be removed, and rendered simple and easy.

Treble and Tenor.

Counter on the same Clef.

Natural Scale.

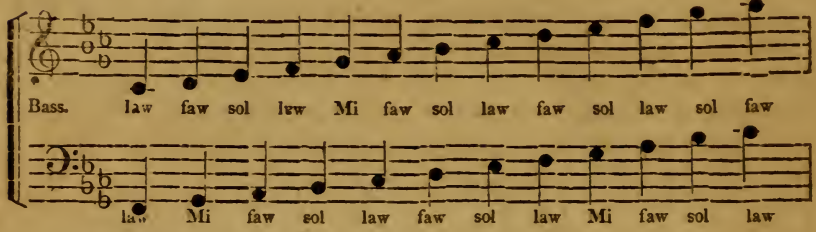


One Flat.

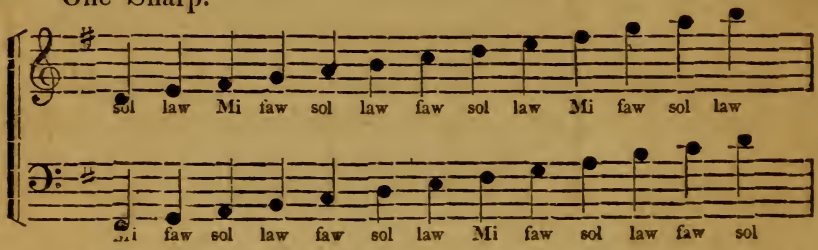
Two Flats.

Three Flats.

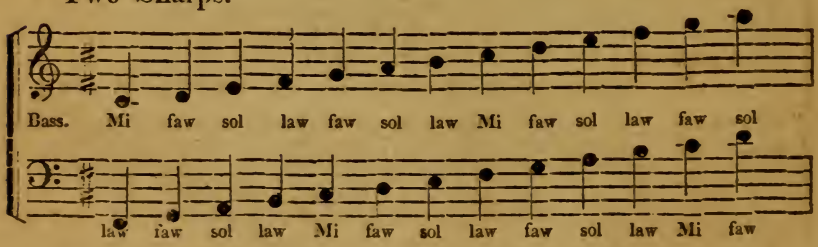
Four Flats.



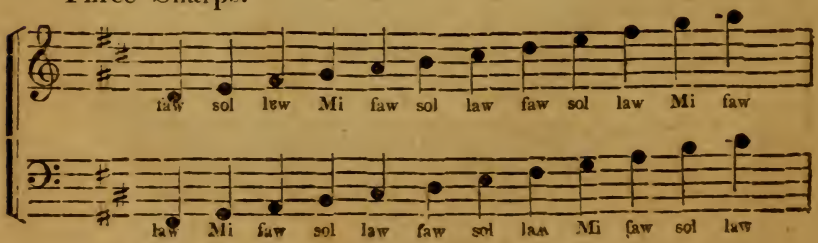
One Sharp.



Two Sharps.



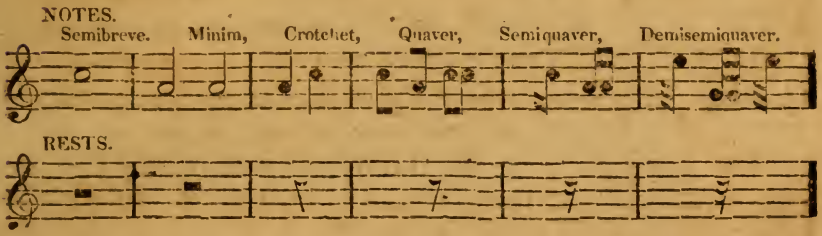
Three Sharps.



Four Sharps.

NOTES AND RESTS.

Notes are marks of sound. Rests are marks of silence.



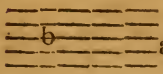
In length of time, the Semibreve is equal to two Minims ,four Crotchets, eight Quavers, sixteen Semiquavers, or thirty-two Demisemiquavers.

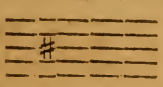
Rests require a silence of the same length of time as the notes, whose name they bear.

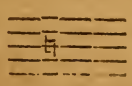
The semibreve rest fills a bar in all Moods of Time.

MUSICAL CHARACTERS,

Brace Shews how many parts are sung together.

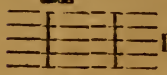
Flat.  At the beginning of a tune governs the mi and set before a note, sinks it half a tone.

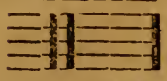
Sharp  At the beginning of a tune, governs the mi, and set before a note, raises it half a tone.

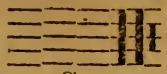
Natural  Restores any note made flat or sharp, to its primitive sound.

Point of Addition Adds to a note, half its original length.

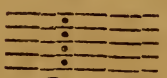
Figure Three Diminishes the time of any three notes, to that of two of the same denomination.

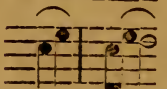
Single Bar  Divides the time according to the measure note.

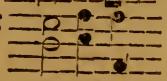
Double Bar  Shews the end of a strain.

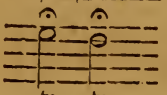
Close.  Shews the end of a tune.

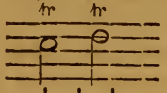
:S:

Repeat  Shews that a part of the tune is to be repeated.

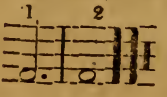
Slur or Tie  Shews what number of notes are to be sung at one syllable.

Choosing Notes  Give the performer liberty to sing which he pleases.

Hold  Shews that the note beneath, may have the time prolonged at the discretion of the performer.

Trill  Shews that the note over which it is placed, should be shaken.

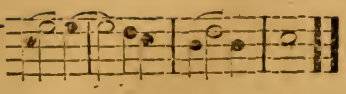
Marks of Distinction Indicate that the notes over which they are set, must be sung with unusual force.



Figures Shew that the notes under figure 1, are to be sung before the repeating, and notes under figure 2, at the end of the repetition. If the notes are connected by a slur, both are to be sung.

Apoggiatures, are small notes inserted to improve the melody. They borrow their time from the notes which immediatety follow them, and they grace the melody with sweetness and expression.

After-Notes, on the contrary, borrow their time from the notes which immediately precede them.

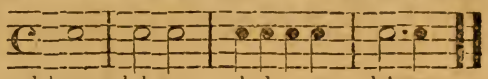
Syncopation.  Are such as begin on the weak and on the strong part of the measure.

OF TIME.

Every piece of music is divided by the Single Bar, into equal proportions of time. These proportions are called measures.—There are three species of time, viz: Common, Triple and Compound. There are four varieties of common time, viz: First Mood, Second Mood, Third Mood, and Fourth Mood.

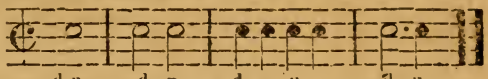
Common Time Moods.

Sign.

First Mood. Indicates the slowest movement in this species of time. its measure note is a semibreve. It has four beats in a bar, two down and two up, thus. 

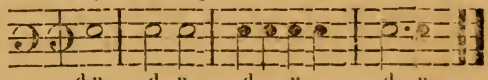
d d u u d d u u d d u u d d u u

Sign.

Second Mood. Has a semibreve for its measure note, and is generally sung with two beats to a measure. one down and one up, thus 

d u d u d u d u

Sign.

Third Mood. Has the same measure note, and differs from the second mood only by its greater rapidity. It has two beats in a measure, one down, and one up, thus. 

d u d u d u d u

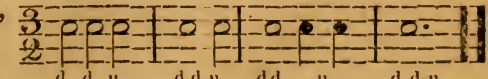
Sign.

Fourth Mood. Has a minim for a measure note, and sung with two beats in each bar, one down, and one up.

Triple Time Moods.

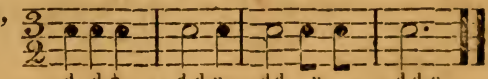
Triple Time has three varieties, which are thus distinguished,

Sign.

First Mood. Has three minims in a measure, with three beats, two down, and one up, thus. 

d d u d d u d d u d d u

Sign.

Second Mood. Has three crotchets in a measure, with three beats, two down, and one up, thus. 

d d u d d u d d u d d u

Sign.

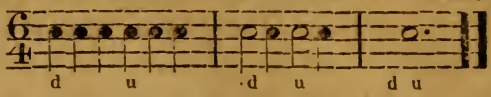
Third Mood. $\frac{3}{8}$ Has three Quavers in a measure, with three beats, two down, and one up, thus.

Compound Time Moods.

Compound Time has three varieties, which are thus distinguished,

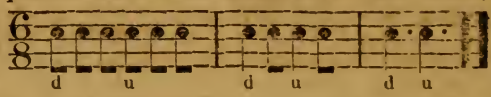
Sign.

First Mood. $\frac{6}{4}$ Has six crotchets in a measure, with two beats, one down, and one up, thus.



Sign.

Second Mood. $\frac{6}{8}$ Has six quavers in a measure, with two beats, one down, and one up, thus.



Sign.

Third Mood. $\frac{12}{8}$ Has twelve quavers in a measure, which usually require four beats, thus.

With respect to the general slowness or rapidity of movement in the different Moods of Time, reference is chiefly to be had to the nature and design of the composition, and the character of the words sung.

In beating time, the hand should always fall on the first part of the measure, and rise on the last

Great care is necessery in beating time, that the hand does not influence the voice by creating misplaced accent, which is a common error.

Accent is a stress of voice laid upon the strongest parts of the measure. The principal accent in Common, or Triple Time, takes place where the hand falls, at the beginning of a measure, or on the first and third parts of the bar. Compound Time is accented like the simple measure of Triple time.

Modulation, Transposition, and Keys.

Modulation is the act of forming any thing to a certain proportion: sound modulated, and producing Agreeable Harmony.

It is to modulate the voice to form sound to a certain Key; or to a certain note, and is very important to an accurate performance of vocal music.

A Key in music is the principal note, or tone to which the whole piece is accommodated, on which the bass ends, and from which the

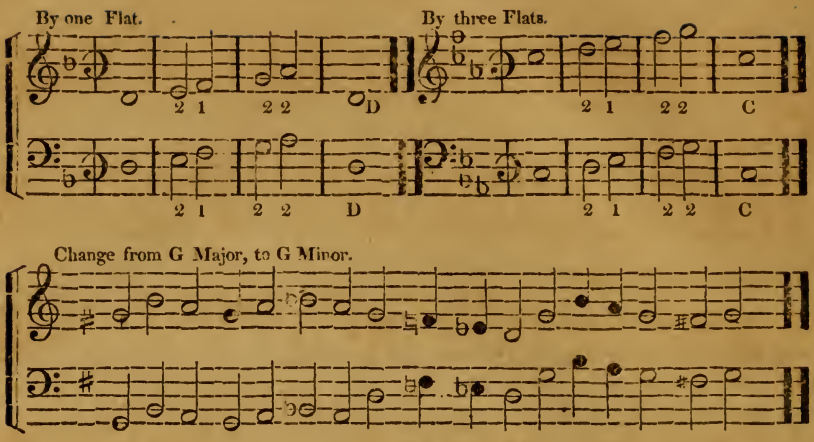
pitch of the tune should be taken. There are but two keys in music, viz: The sharp or major key, and the flat or minor key; and they may be varied to either of the semitones, by the aid of flats and sharps, and will, in effect, produce twelve different pitches or keys.

The Major Key is cheerful; and the Minor Key is solemn and pathetic. To determine the key of a tune, observe the last note in the bass, and if the third above it contain four semitones, it is a major or sharp key, but if three semitones, it is a minor or flat key, or, if the last note in the bass, be next above the mi, it is a sharp key, but if next below, it is a flat key.

There are two natural keys, which are formed on the Diatonic degrees of the octave, or on the scale of natural tones, viz: the major key on C, and the minor key on A. In ascending on the minor scale, the seventh, and generally the sixth degrees of the octave, are sharped by accidentals.

EXAMPLES OF KEYS.

Natural or Major Key.
Natural or Minor Key.
Semitones. 2 2 1 2 C
2 1 2 2 A
2 2 1 2 C
2 1 2 2 A
Major Key, by one Sharp.
By two Sharps.
2 2 1 2 G
2 2 1 2 D
2 2 1 2 G
2 2 1 2 D
By one Flat.
Minor Key, by one Sharp.
2 2 1 2 F
2 1 2 2 E
2 2 1 2 F
2 1 2 2 E



Lessons for Tuning the Voice.

N. B. The fifth, and the octave of a given key note, most persons will pronounce with accuracy; but on the third, major or minor, on the sixth, and in the major mode, on the fourth above the key note, much diversity of Intonation will frequently be observed. The best remedy for this defect, after understanding Transpositions and principles of the keys applied to music, would be the use of a Clarinet with the voice; or some other instrument judiciously performed.

The following examples may be performed with four, or with two beats to a bar.

Major Key on G.
Major Key on A.
Natural Minor Key on A.
Minor Key on G.
Minor Key on F.
Minor Key on E.
Monor Key on D.
Major Key, one Sharp, G.

NOTE. The foregoing Introduction to Practical Music, (and the remarks here following,) may be read generally, and as much of them committed to memory by the student, as may be deemed useful and expedient by the Instructor.

It is to be presumed, that the preceding rules, if explained and understood, will qualify the learner for the practice of plain Psalmody.

The attention of both teacher and learner is specially required, as they proceed to sound the notes, that they do not form incorrect habits of toning and pronouncing; but that they give to each degree its just proportion of sound. Let the learner become acquainted with all the characters, and different varieties of measure, so that he can apply them, and read time with ease. In producing correct melody, it is very important that every voice which may sing in choir, should be in perfect harmony with the key, or pitch given. When the first sound, or key of the tune is given, let every voice sound the pitch of the part designed to be sung, full, smooth and soft.

Those voices that cannot be brought to correctness of sound, after repeated trials, ought carefully to avoid any attempt to sing in choir with those who are qualified and competent to perform the pleasing strains of melody. Good pronunciation, just modulation, full and open expression, are the principal beauties of devotional Church Music; and when duly appreciated and applied, will not fail to produce a sensible impression upon an audience. The pronouncing of many words improperly, compared with the English standard, greatly injures the performance, and destroys in a measure the sense and effect of the subject.

In the terminations, (ly) sound the (y) like short i; as in holy, glory, &c.

The article (the) should be pronounced full, and the (e) sounded short.

The article (a) should be sounded broad.

The auxilaries, and verbs, viz: do, would, could, should, have, &c. ought always to be spoken, and sung, agreeable to the prevailing standard of good pronunciation. Let all the emphatical words in Psalmody, be pronounced open and free, with full utterance of sound.

Accent should be applied with a gentle swell of the voice on those parts of the Bar where it falls. Let no strain of time be sung quicker than will admit of plain and distinct articulation: nor so slow as to depress the air and style intended by the author. For assisting the judgment of the performer reference may be had to the measure, and characters affixed to the music; such as soft, loud, slow, quick, full, moderate, adagio, largo, allegro, &c. &c.

Soft, smooth singing, attended with just expression, is one of the sweetest beauties of sacred harmony; and is here recommended to all, who may assist in performing vocal music.

That style of church music, most appropriate, and best adapted to public worship, ought to be uniformly cultivated, in singing societies and schools. Let none who engage in learning sacred music, object to such tunes as may be introduced from good authorities, before becoming acquainted with their merits; as in all probability they must be but incompetent judges.

The progress of those, who engage in learning the art of singing, will depend much upon the manner in which they engage therein, and the motive, by which they are actuated.

Good attention and good order are highly necessary and becoming all those who engage in acquiring a knowledge of music; and of all who may assist in its performance, or remain as hearers.

The greatest ornaments and graces applied to vocal music, are natural accomplishments, which are not expected to be acquired by those who do not possess them: but the most pleasing and important graces of music that can be here recommended, are a decent and serious deportment, attended with just expression, modulation and accent; being sensibly impressed with a due reverence for him, whose praises the voice is employed in sounding forth, and who requires that all devotional exercises of praise, be performed with decency and order.

Adagio—with a slow movement. By the older Italian and English masters, it is understood to imply the slowest movement. It is often considered as synonimous with the terms *Largo*, *Grave* or *Gravemente*. To execute an adagio passage so as strongly to excite the sensibility of an audience, is a merit of the highest class, and implies uncommon musical powers.

Ad libitum—at pleasure.

Affettuoso— } in a style of execution adapted to express affection, tenderness and supplication.
Amoroso— }

Air—the leading melody in a musical composition.

Allegro—a brisk and sprightly movement.

Allegretto—less quick than Allegro.

Andante—with distinctness. As a mark of time, it implies a medium between the Adagio and Allegro movements

Andantino—quicker than Andante.

Chorus—a composition designed for a full choir.

Chromatic—a term given to accidental semitones.

Con, with *con molto affeto*—very affectionately.

Crescendo—*Cres*, or <—with an increasing sound.

Da Capo, or *D. C.*—close with the first strain.

Del Segno—from the sign.

Diatonic—a name given to the natural series of eight notes.

Diminuendo, *Dim.* or >—with a decreasing sound.

Dominant—a note standing a fifth above, or fourth below the Tonic.

Duetto or *Duett*—a strain, or piece of music, consisting of two parts.

Enharmonic—a name given to the quarter tone.

Expressevo—with expression.

Forte—strong and full.

Grazioso—graceful. A smooth and gentle stile of execution, approaching to piano.

Harmony—an agreeable combination of musical sounds, or different melodies, performed at the same time.

Interval—a musical sound. Also the distance between any two sounds either in harmony or melody.

Key Note—the final note in a perfect bass period, or the last note of a perfect bass cadence.

Larghetto—quicker than largo.

Leading Note—the major seventh above, or the minor second or semitone below the tonic.

Maestoso—with fulness of tone and grandeur of expression.

Ma—not *ma non trappo*: but not too much; not in excess.

Mediant—the third above, or sixth below the tonic.

Melody—an agreeable succession of sounds.

Mezza voce—with a medium fulness of tone.

Moderato—between andante and allegro.

Moderato e pomposo—in the moderate time, and with grandeur of expression.

Piano or *Pia*—soft.

Pianissimo or *Pianiss*—very soft.

Poco—little, somewhat.

Presto—quick.

Prestissimo—very quick.

Siciliano or *Siciliana*—slowly and gracefully.

Solo—a composition designed for a single voice or instrument. Vocal solos, duets, &c. in modern music are usually accompanied with instruments.

Sotto Voce Dolci—with sweetness of tone.

Spirituoso or *Con spirito*—with spirit.

Subdominant—a fourth above, or fifth below the tonic.

Submediant—a sixth above, or third below the tonic.

Suportonic—the second above, or seventh below the tonic.

Symphony—a passage to be executed by instruments, while the vocal performers are silent.

Tasto, as a musical term, implies "one of the keys of an organ, piano forte, or harpsichord." Combined with the *Solo*, it implies that the instrumental bass continues on a particular note, while the other parts move in unison through the consonances and dissonances in that pitch.

Tonic—a term nearly synonymous with *key-note*.

Trio—a composition of three parts.

Tutti—all, or all together.

Vigoroso—with energy.

Vivace—in a brisk and sprightly manner.

Volti—turn over.

Volti Subito—turn quickly.

MUSICAL MONITOR,

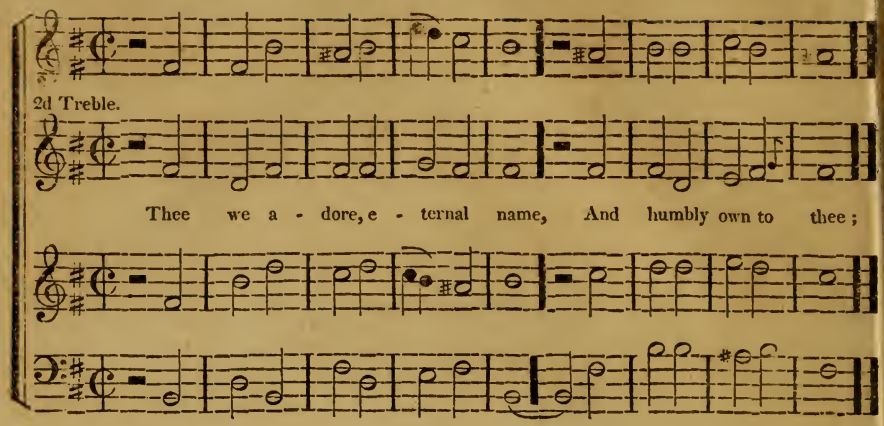
OR

NEW-YORK COLLECTION, &c.

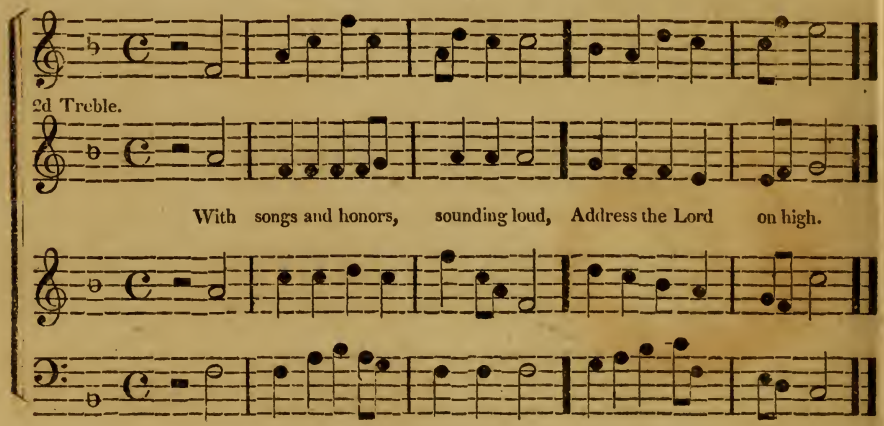
Ps. 132, *Watts.* NEW-YORK. C. M.

Slow.
2d Treble.
A - rise O King of grace, a - rise, And enter to thy rest;
Lo! thy church waits with longing eyes, Thus to be own'd and bless'd.

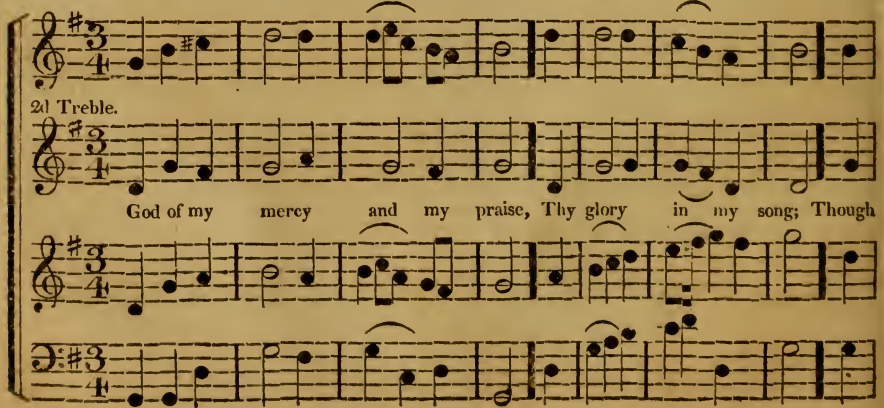
H. 55, B. Watts. MENTZ. C. M.



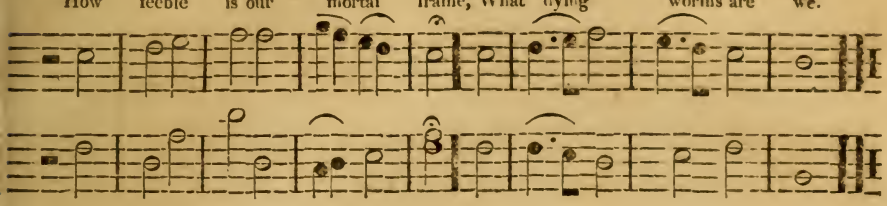
Ps. 147, *Watts.* WINTER. C. M.



Ps. 109, *Watts.* PORTSEA. C. M.

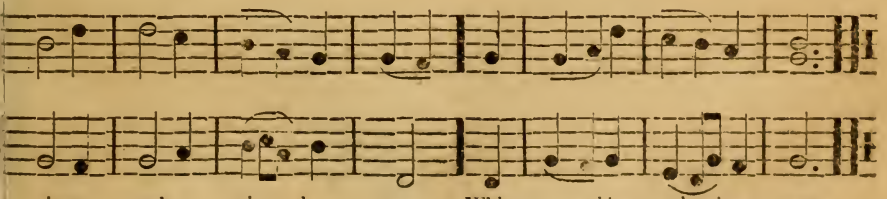


How feeble is our mortal frame, What dying worms are we.

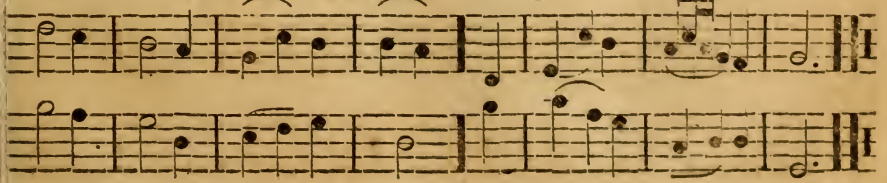


O ver the heav'ns he spreads his cloud, And waters veil the sky.

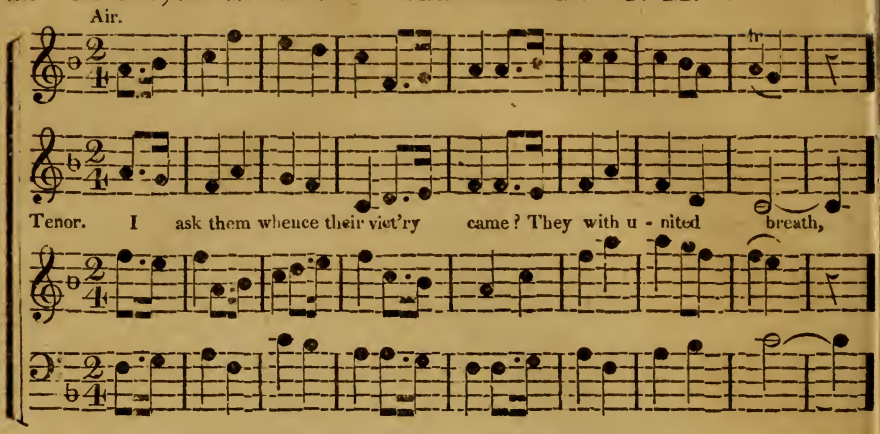
Kingsbury.



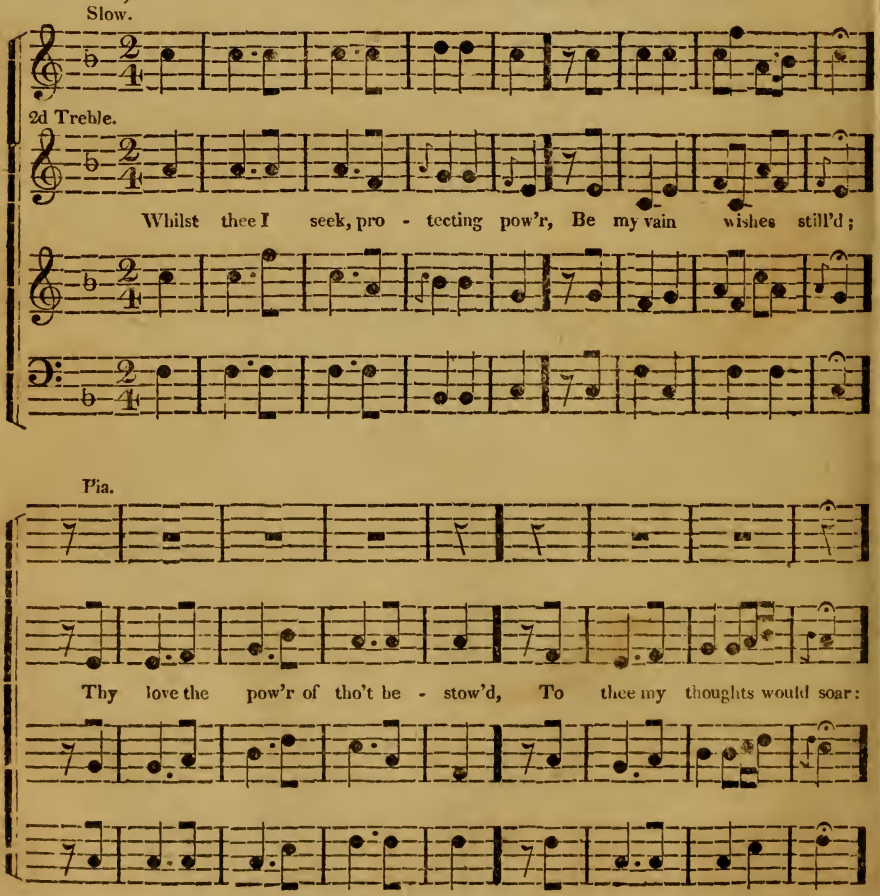
sinners speak a - gainst thy grace, With a blas - pheming tongue.

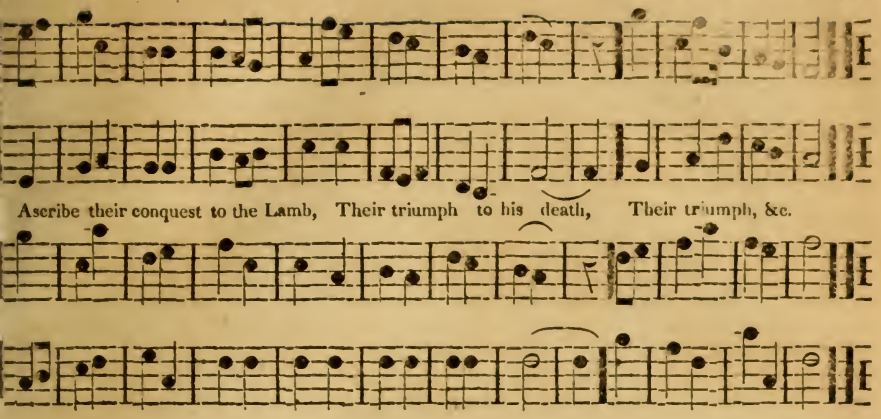


H. 140, *B. Watts. v.* 3. HARLEIGH. C. M.

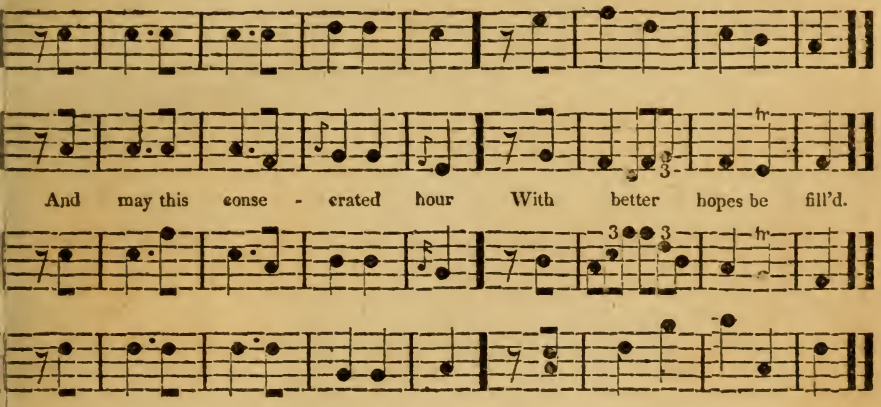


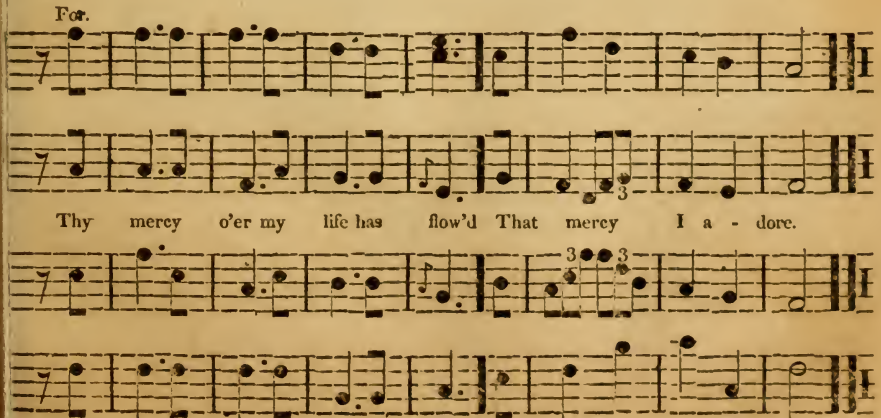
H. 124, *Sel.* BRATTLE-STREET. C. M.


Slow.
2d Treble.
Whilst thee I seek, pro - tecting pow'r, Be my vain wishes still'd;
Pia.
Thy love the pow'r of tho't be - stow'd, To thee my thoughts would soar:

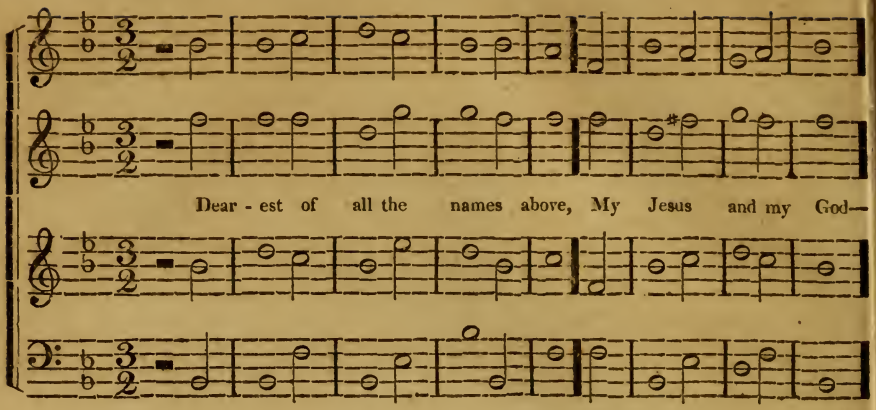

Ascribe their conquest to the Lamb, Their triumph to his death, Their triumph, &c.

Pleyel,

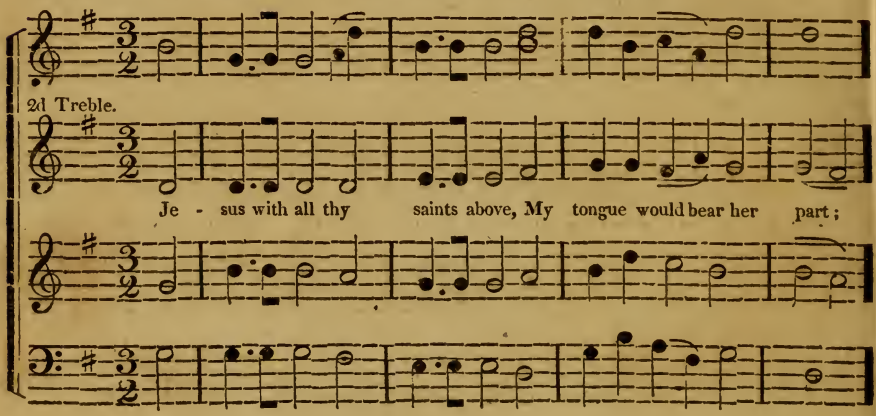

And may this conse - crated hour With better hopes be fill'd.


For.
Thy mercy o'er my life has flow'd That mercy I a - dore.

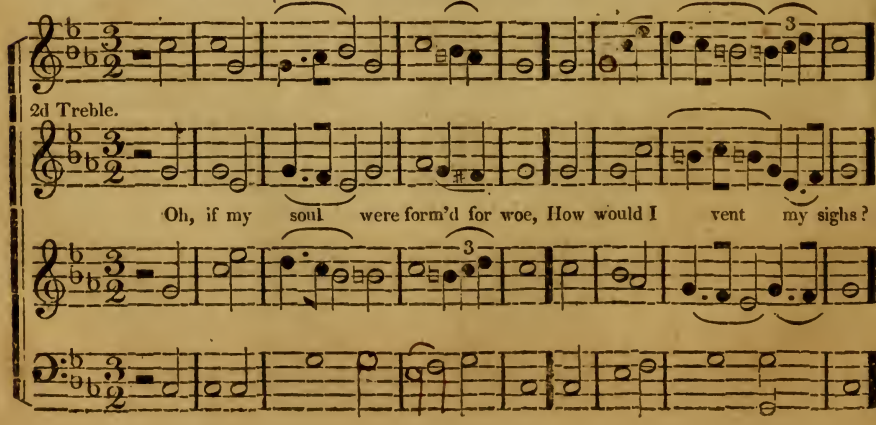
H. 148, *B. Watts.* CALLCOTT. C. M.



H. 29, *B. Watts.* ARLINGTON. C. M.

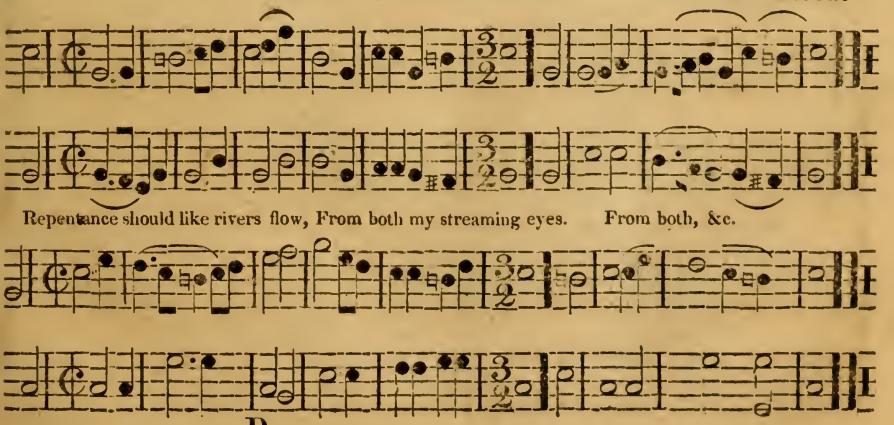


H. 106, *B. Watts.* BERKSHIRE. C. M.

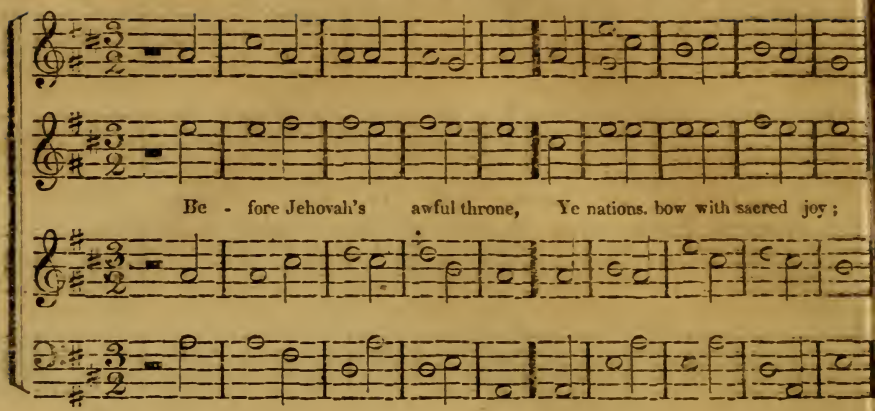


Dr. Arne.

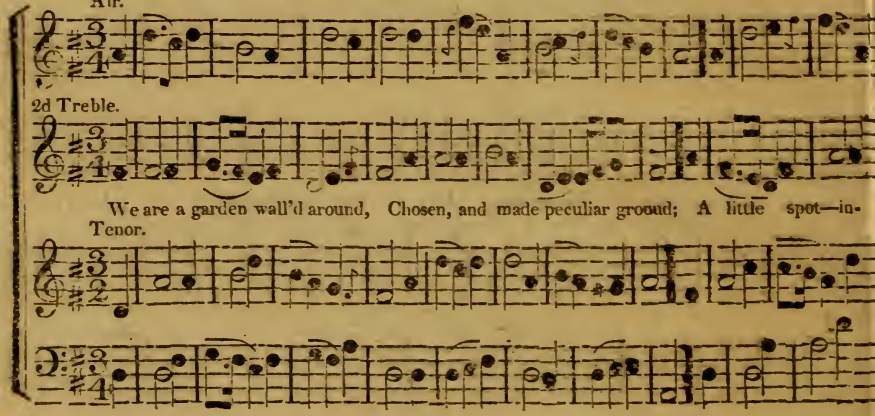
E. Reed.



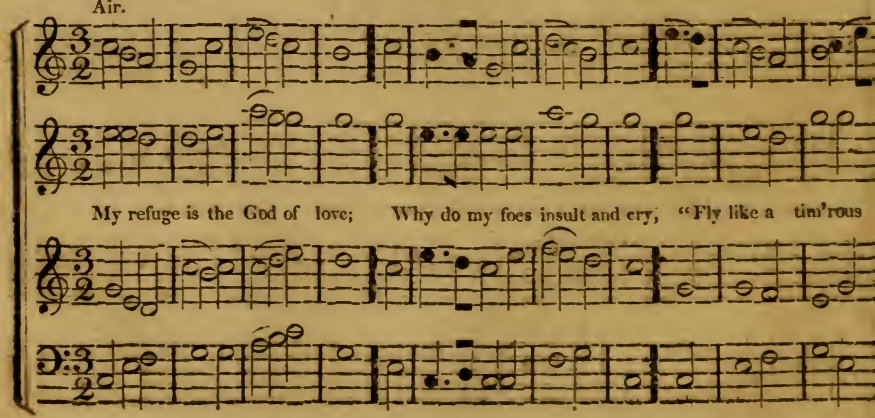
Ps. 100, *Watts.* GREEN'S 100th. L. M.

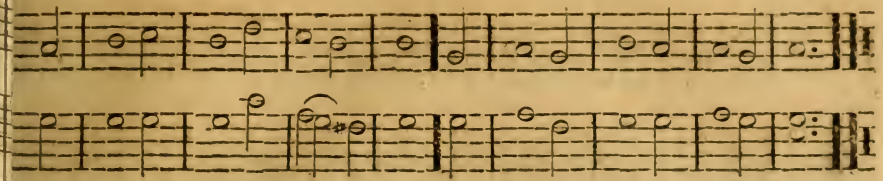


H. 74, *A. Watts.* HOMER. L. M.

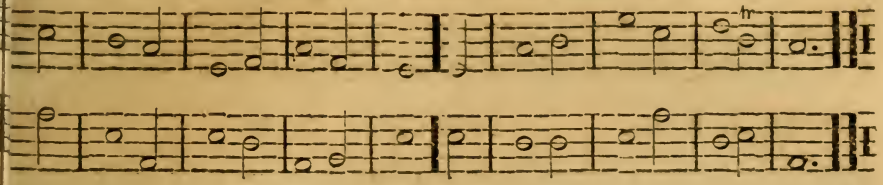


Ps. 11, *Watts.* NEWBERN. L. M.

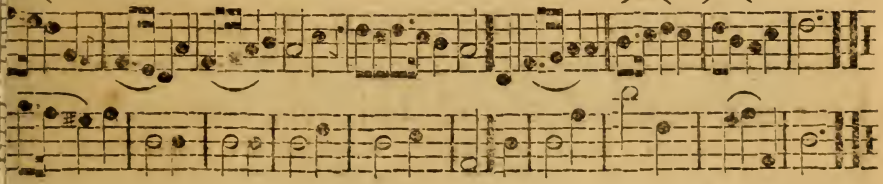




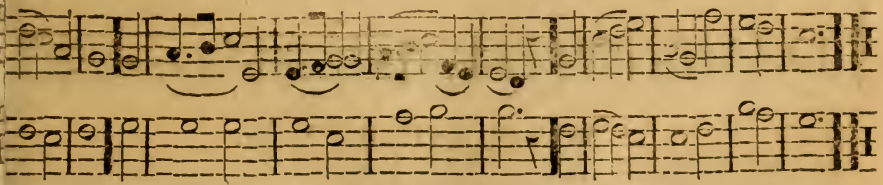
Know that the Lord is God a - lone, He can cre - ate, and he de - stroy.



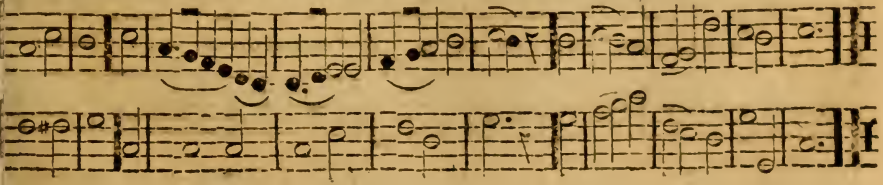
los'd by grace, Out of the world's wide wilderness. Out of, &c.



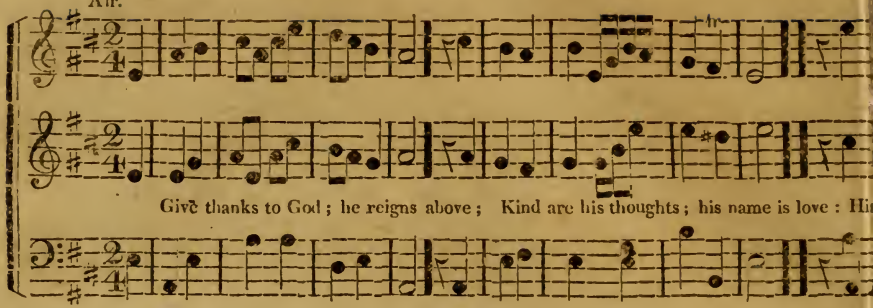
W. J. Edson,



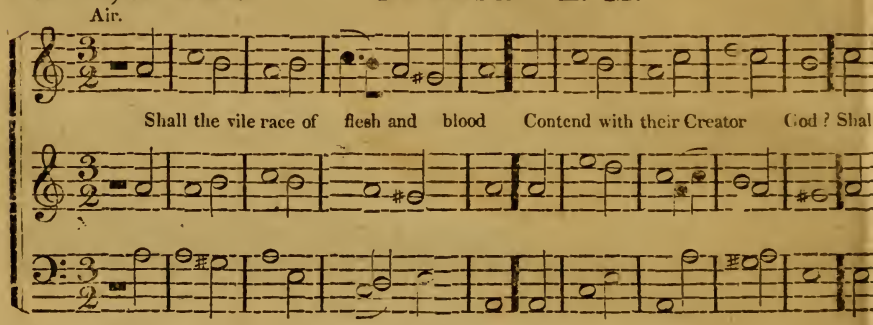
rem'bling dove, To distant woods and mountains fly." To distant, &c.



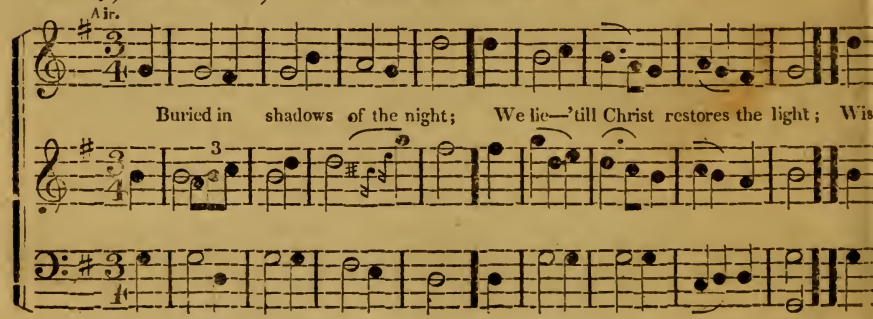
Ps. 107, *Watts.* PORTUGAL. L. M.



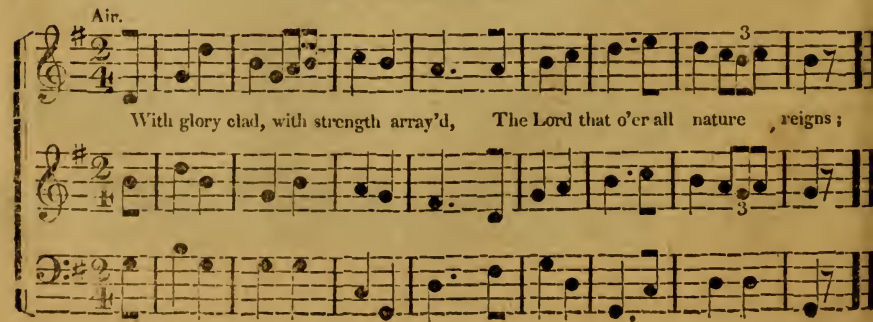
H. 82, *A. Watts.* EUROPE. L. M.

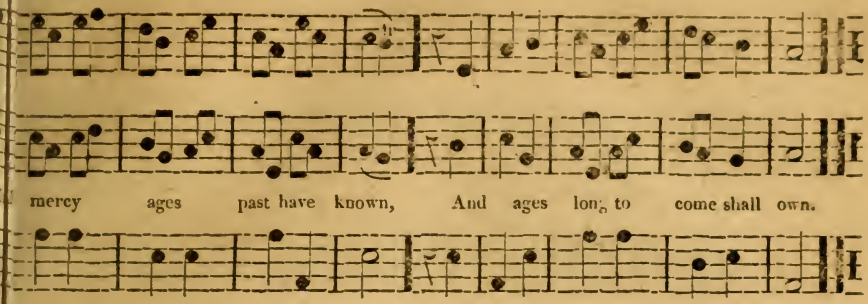


H. 97, *A. Watts,* BRENTFORD. L. M.

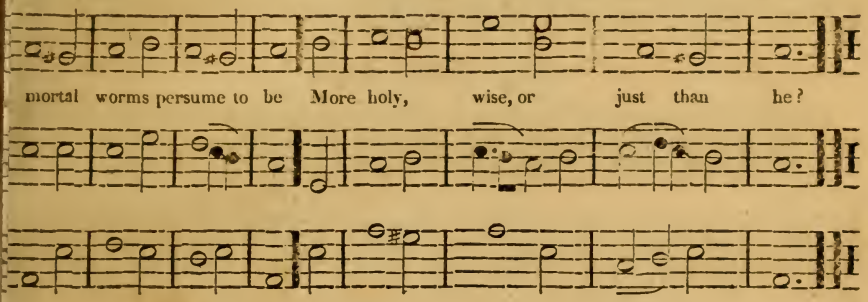


WINCHESTER. L. M.

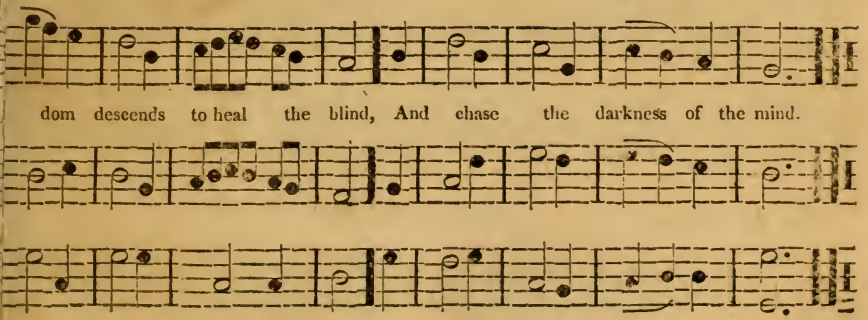


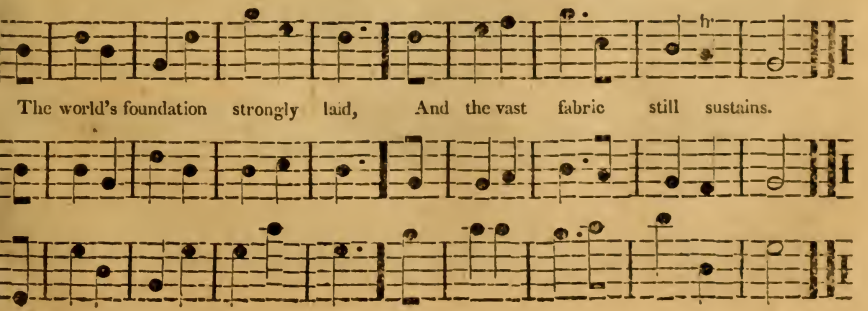


E. Reed.

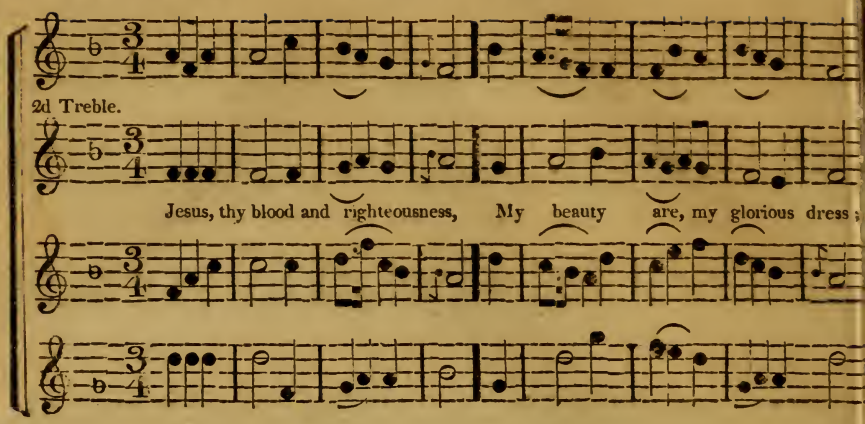


Harmonia Sacra.

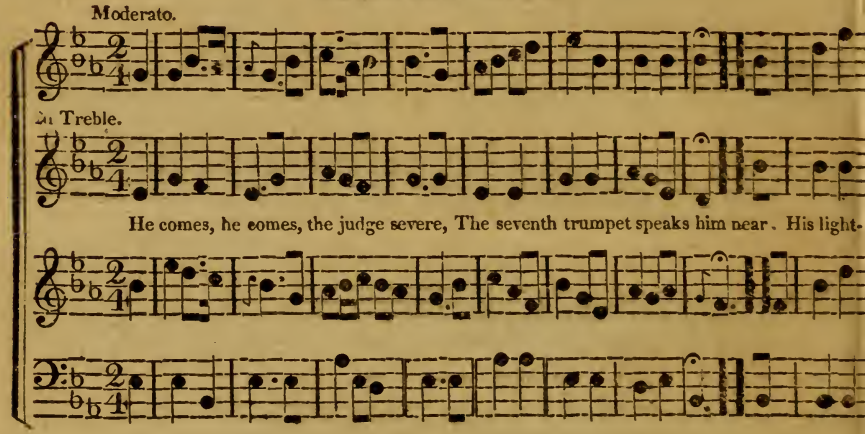




LEEDS. L. M.

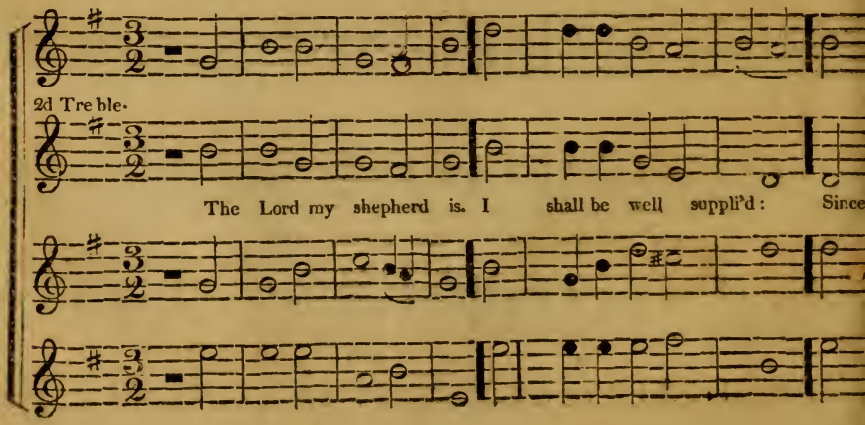


HERALD. L. M.



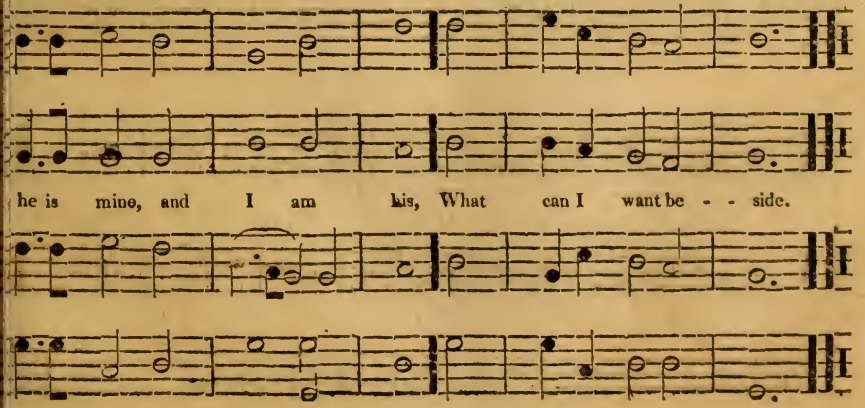
Ps. 23, *Watts.*

COMMUNION. S. M.



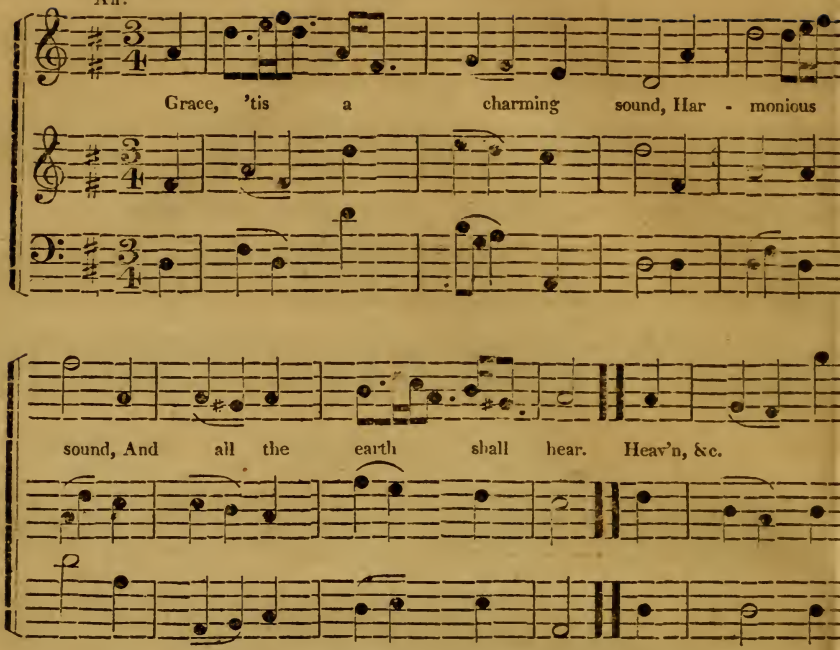
Dr. Madan.

E. Reed.



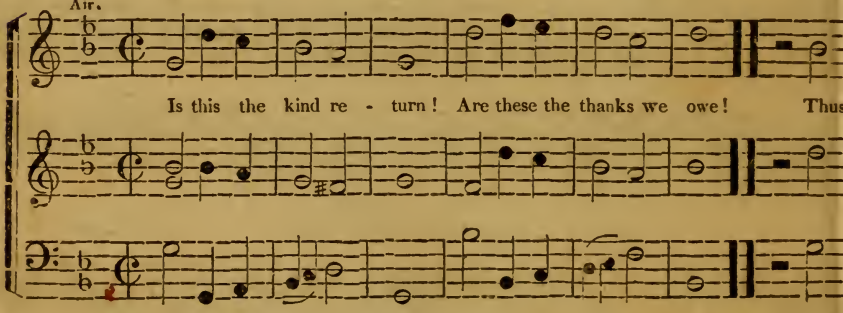
H. 92, Dwight. RUTLAND. S. M.

Air.



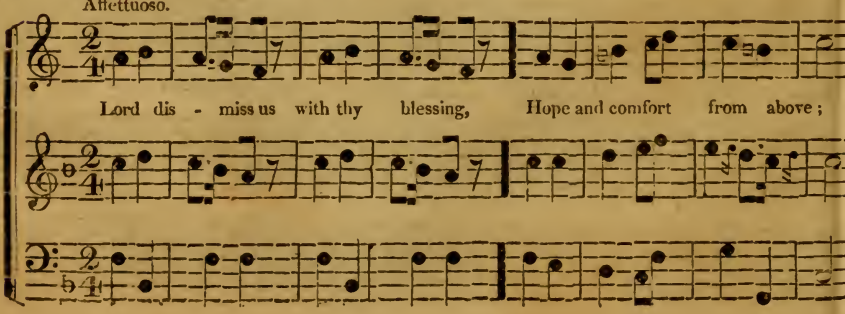
H. 74, B. Watts. WIRKSWORTH. S, M.

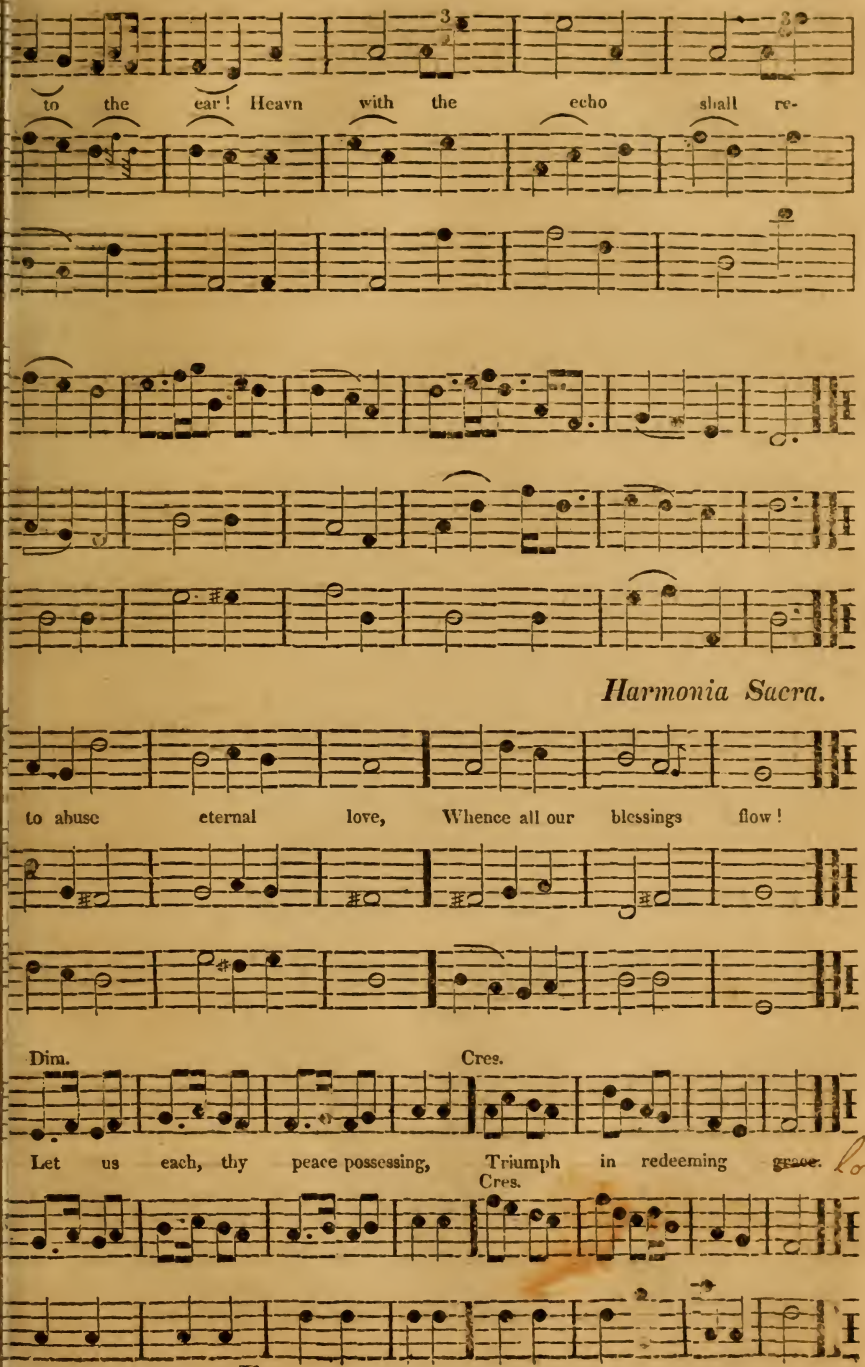
Air.



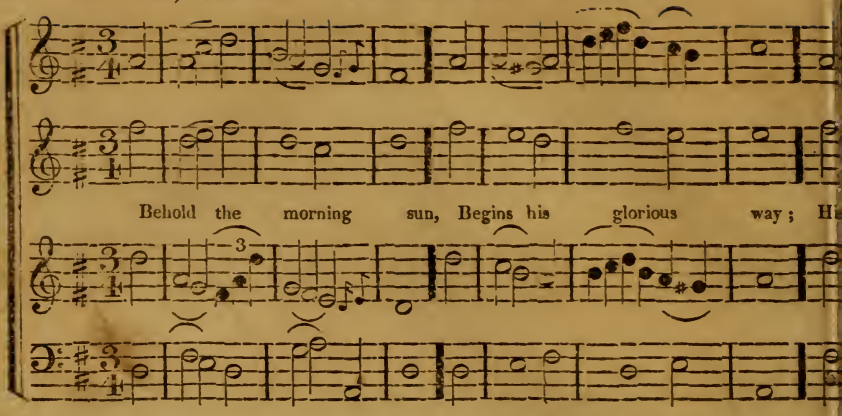
SICILIAN HYMN. 8s. & 7s.

Affettuoso.

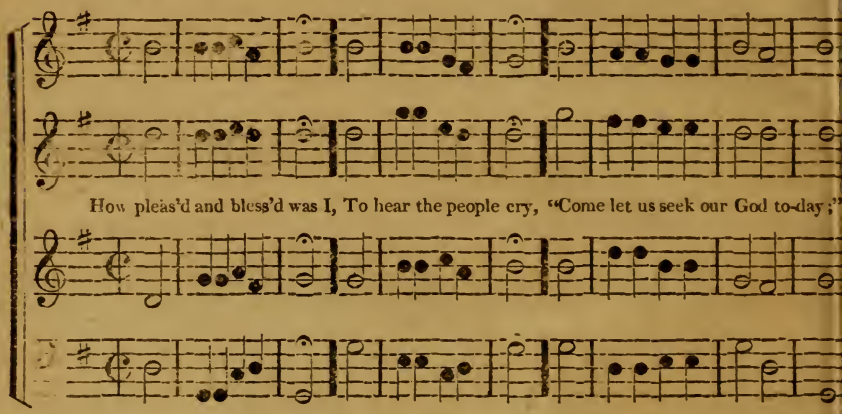



to the ear! Heavn with the echo shall re-
Harmonia Sacra.
to abuse eternal love, Whence all our blessings flow!
Dim.
Cres.
Let us each, thy peace possessing, Triumph in redeeming grace. love.
Cres.

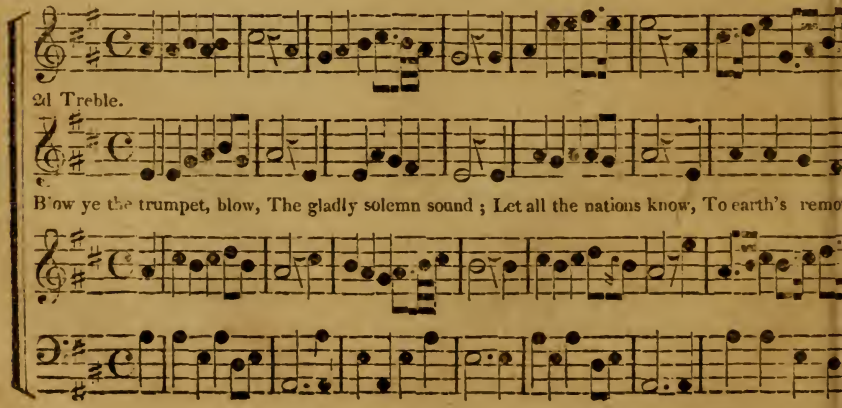
Ps. 109, *Watts.* PECKHAM. S. M.



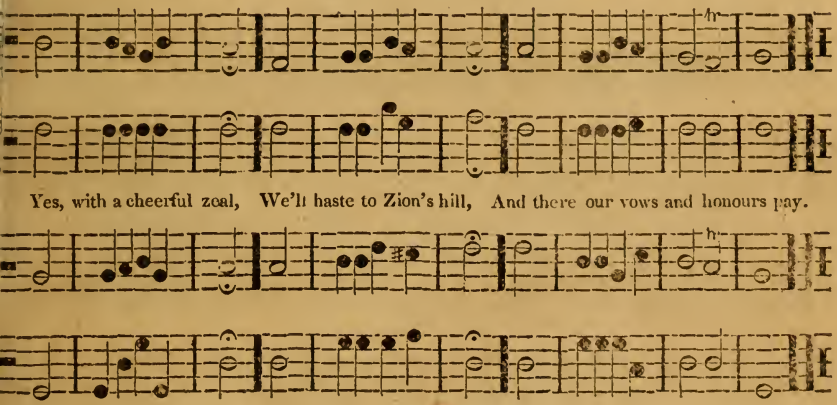
Ps. 122, *Watts.* DALSTON. S. P. M.



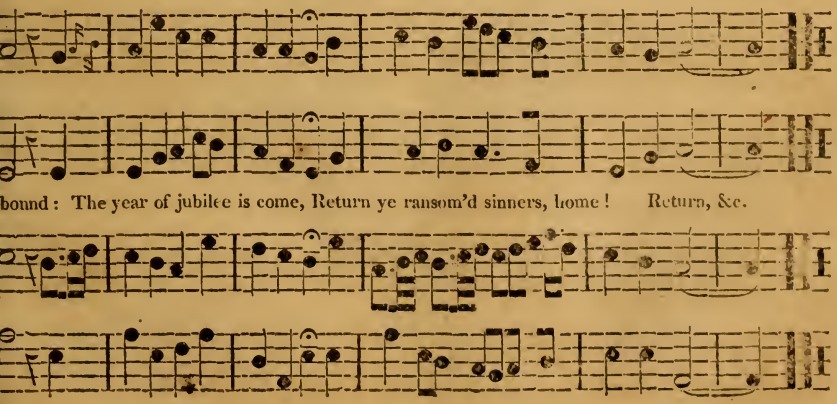
H. 132, *Sel.* BETHESDA. H. M.



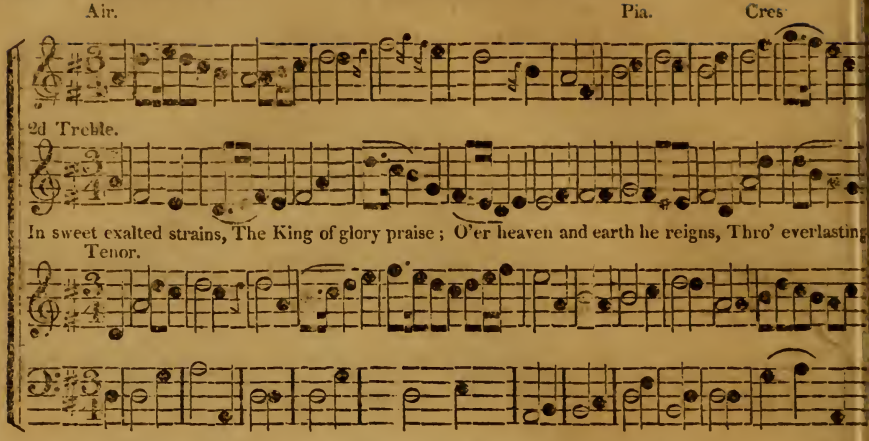
A. Williams.



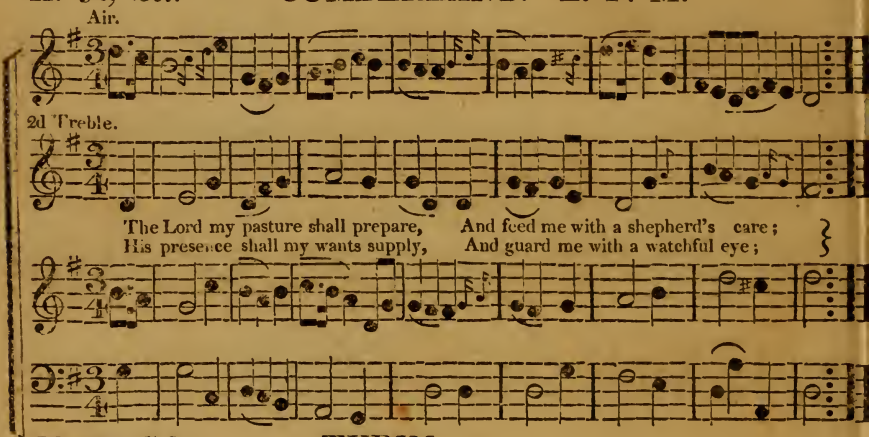
G. Green.



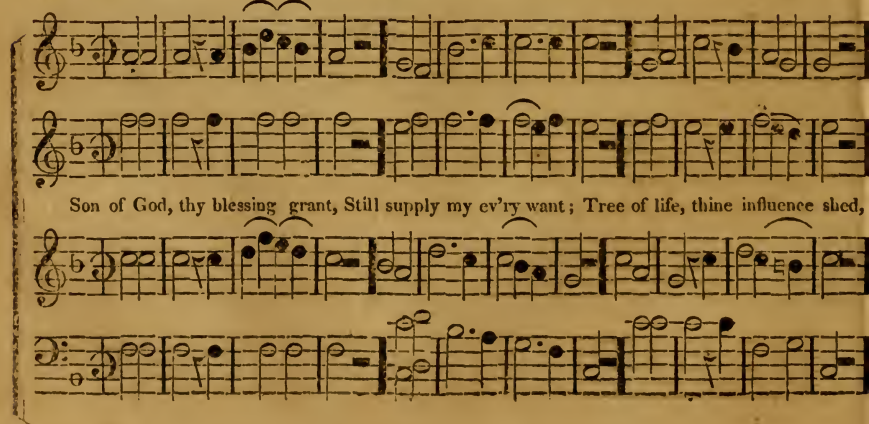
H. 142. *Sel.* ULYSSES. H. M.

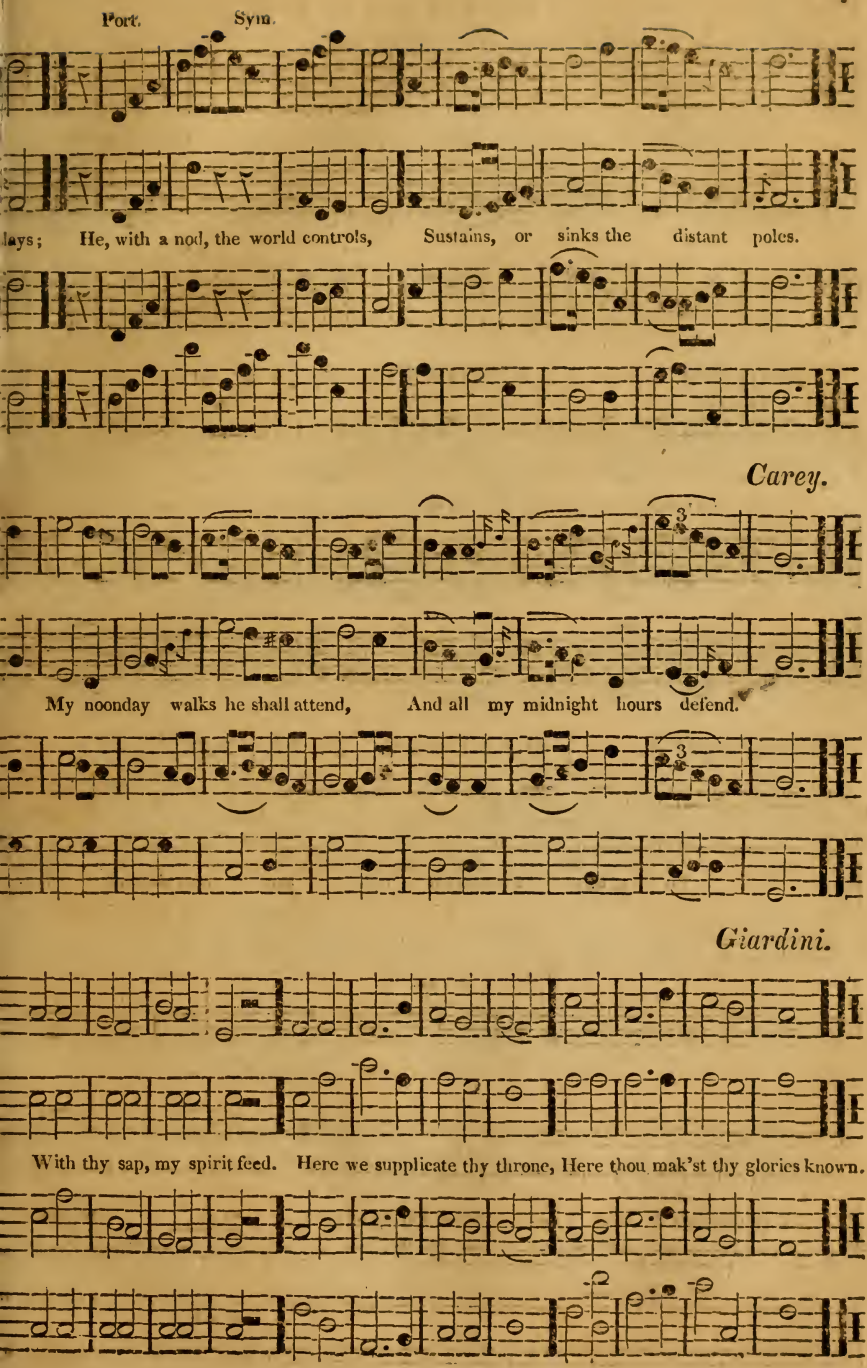


H. 92, *Sel.* CUMBERLAND. L. P. M.

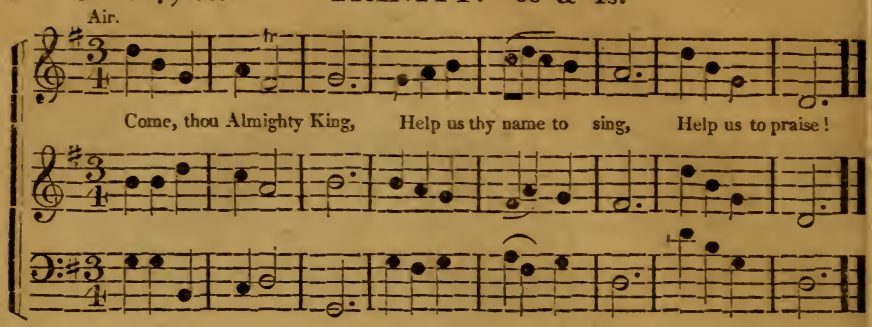

Air.
2d Treble.
The Lord my pasture shall prepare, And feed me with a shepherd's care;
His presence shall my wants supply, And guard me with a watchful eye;

H. 87, *Sel.* TURIN. 7s.

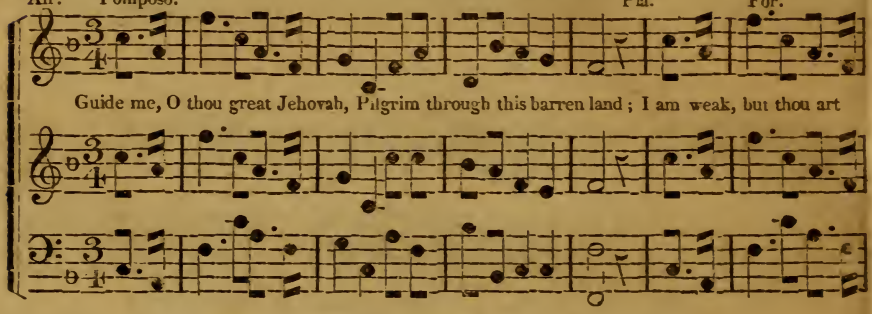



Port. Sym.
lays; He, with a nod, the world controls, Sustains, or sinks the distant poles.
Carey.
My noonday walks he shall attend, And all my midnight hours defend.
Giardini.
With thy sap, my spirit feed. Here we supplicate thy throne, Here thou mak'st thy glories known.

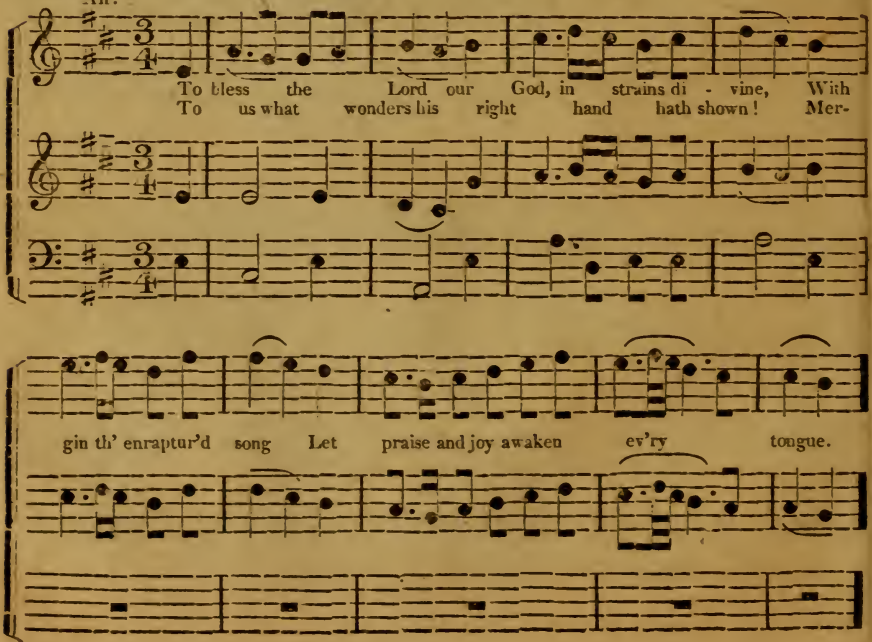
H. 107, *Sel.* TRINITY. 6s & 4s.

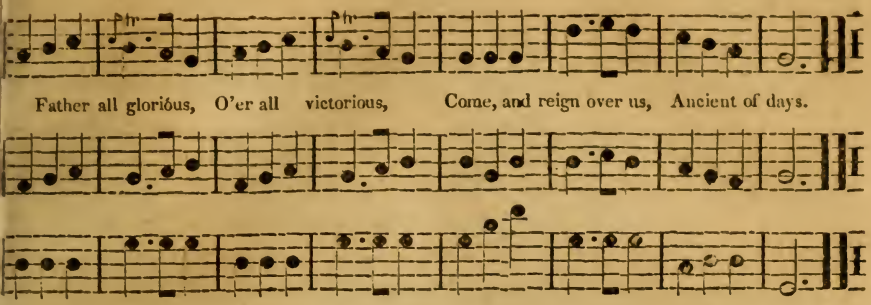


H. 107, *Sel.* TAMWORTH. 8s, 7s & 4s.

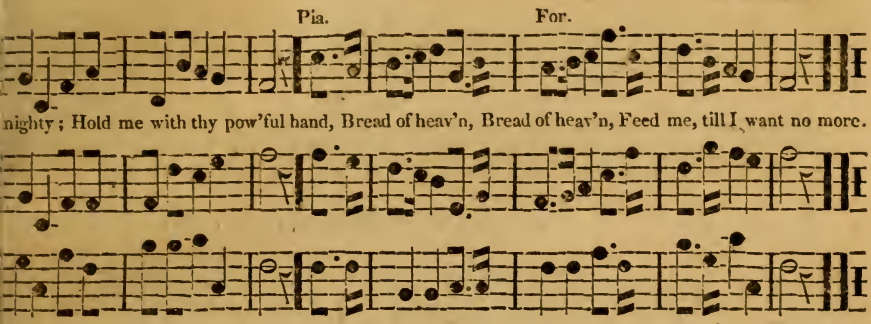


Ps. 18, *Dwight.* PORTSEA. P. M. 10s.


Air.
To bless the Lord our God, in strains di - vine, With
To us what wonders his right hand hath shown! Mer-
gin th' enraptur'd song Let praise and joy awaken ev'ry tongue.

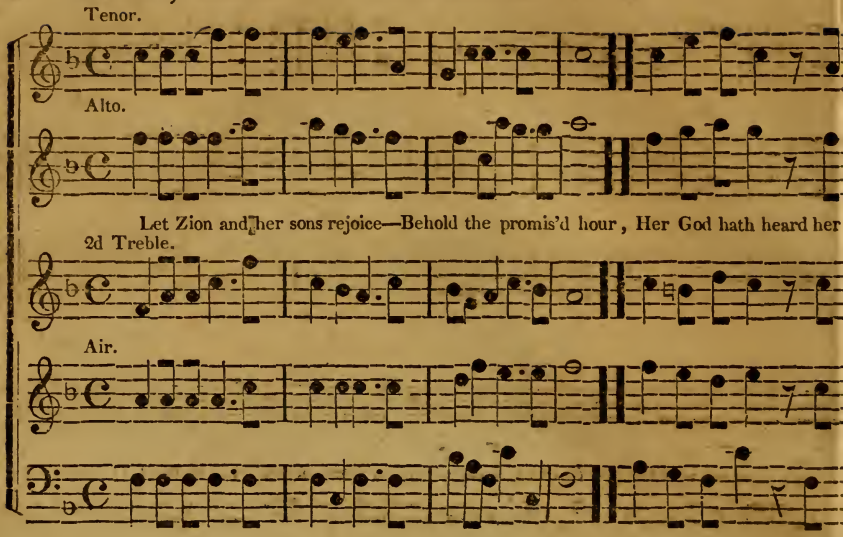


Lockhart.

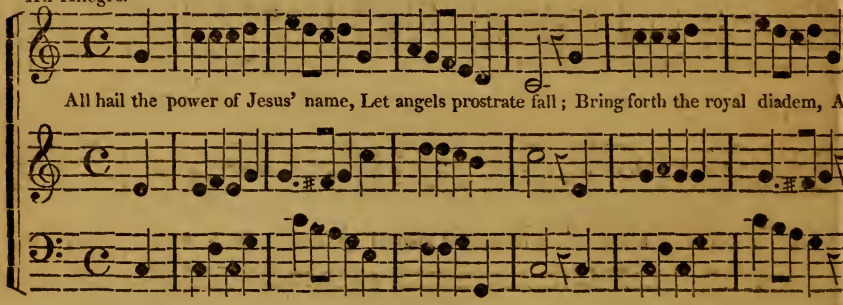


As the 50th Ps. *Musica Sacra.*

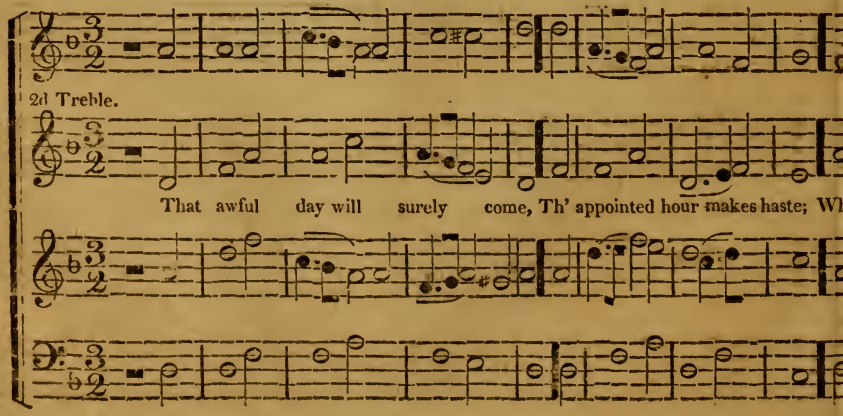
Ps. 102, *Watts.* PENROSE. C. M.

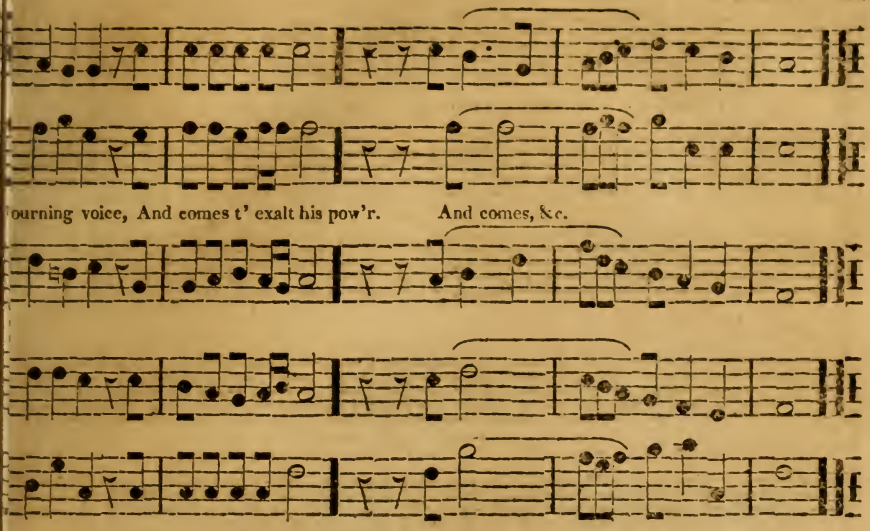


H. 26, *Sel.* MARLBOROUGH. C. M.



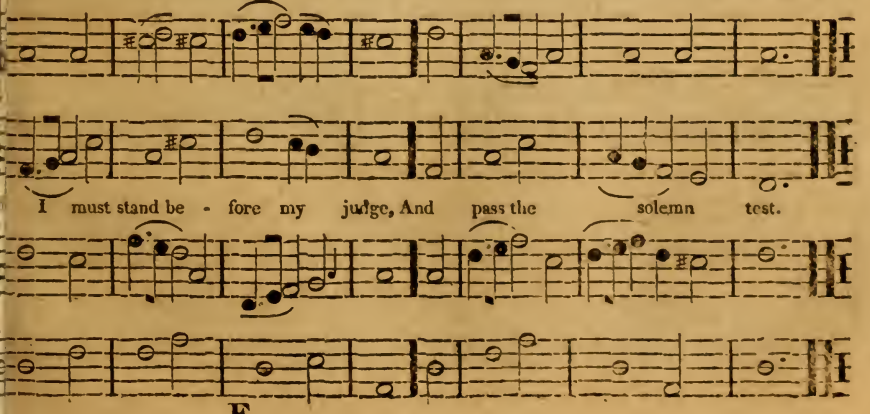
H. 107, *B. Watts.* JUDGMENT. C. M.





Shrubsole.

E. Reed

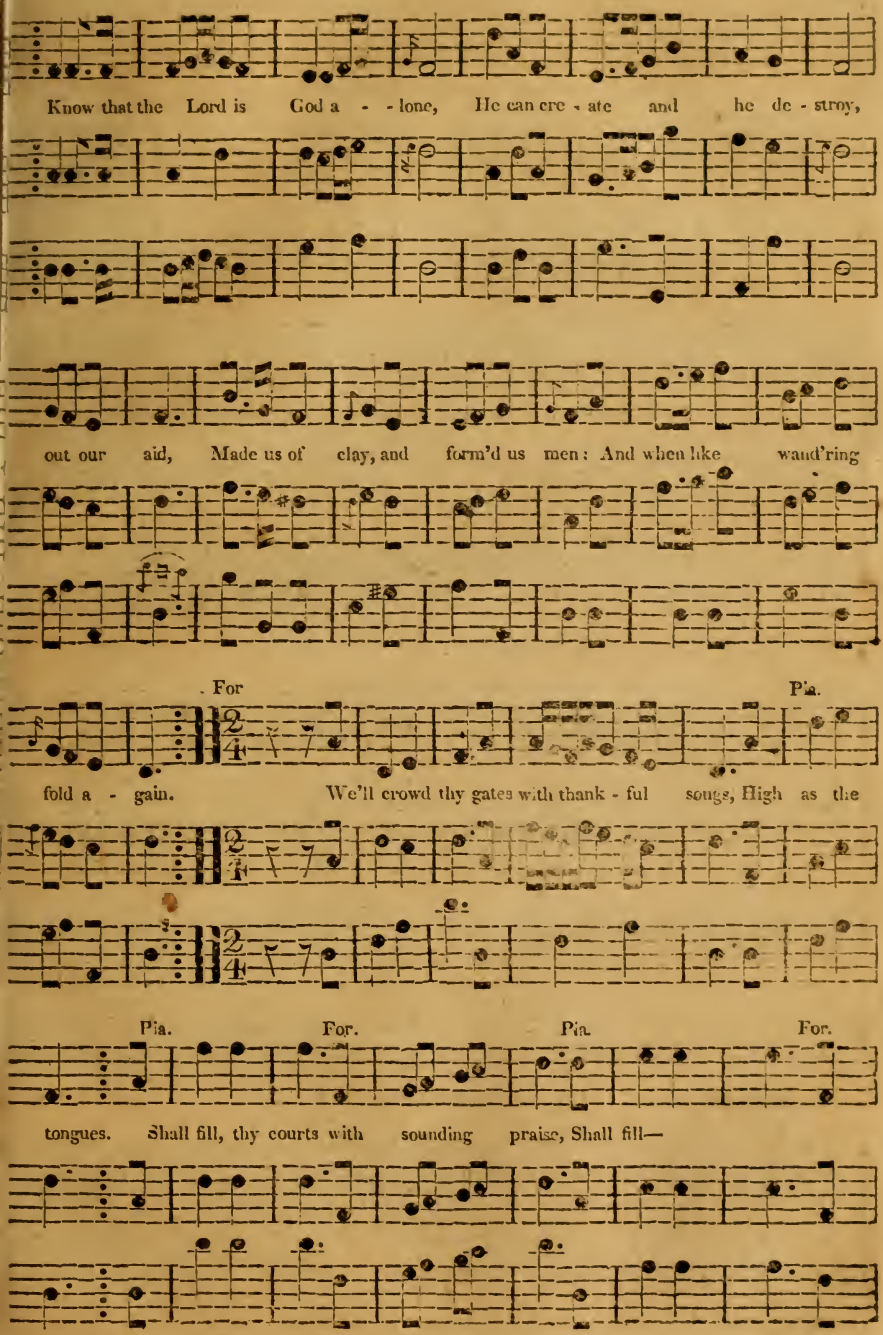


F

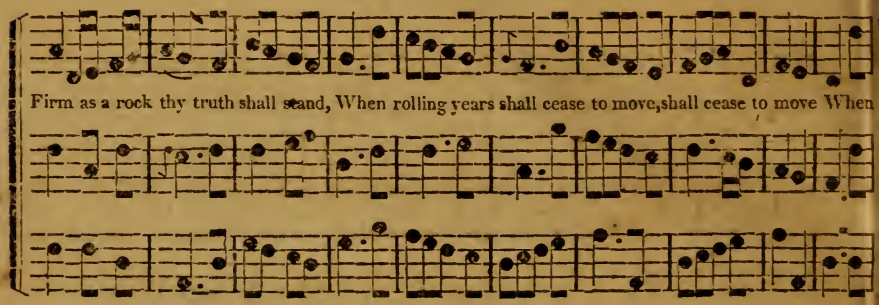
Ps. 100, *Watts.* DENMARK. L. M.

Air. Mod.

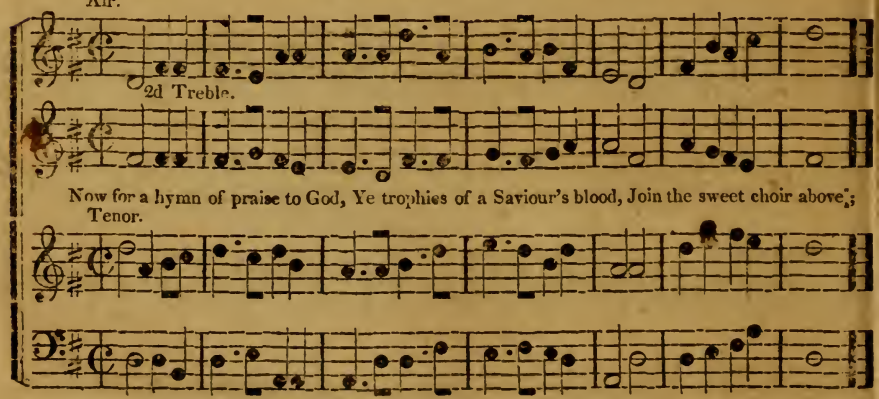
Be - fore Je - hovah's awful throne, Ye nations bow with sacred joy;
He can cre - - ate and he de - stroy. His sovereign pow'r, with-
sheep we stray'd, He brought us to his fold again. He brought us to his
For.
heav'ns our voi - ces raise; And earth, and earth, with her ten thousand, thousand


Know that the Lord is God a - - lone, He can cre - ate and he de - stroy,
out our aid, Made us of clay, and form'd us men: And when like wand'ring
For
Pia.
fold a - gain. We'll crowd thy gates with thank - ful songs, High as the
Pia.
For.
Pia.
For.
tongues. Shall fill, thy courts with sounding praise, Shall fill—

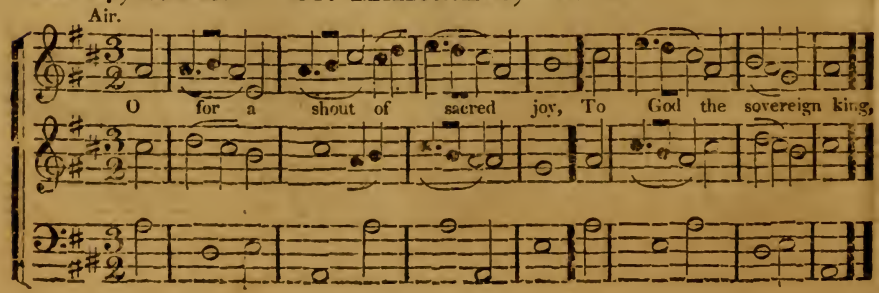
Continued.

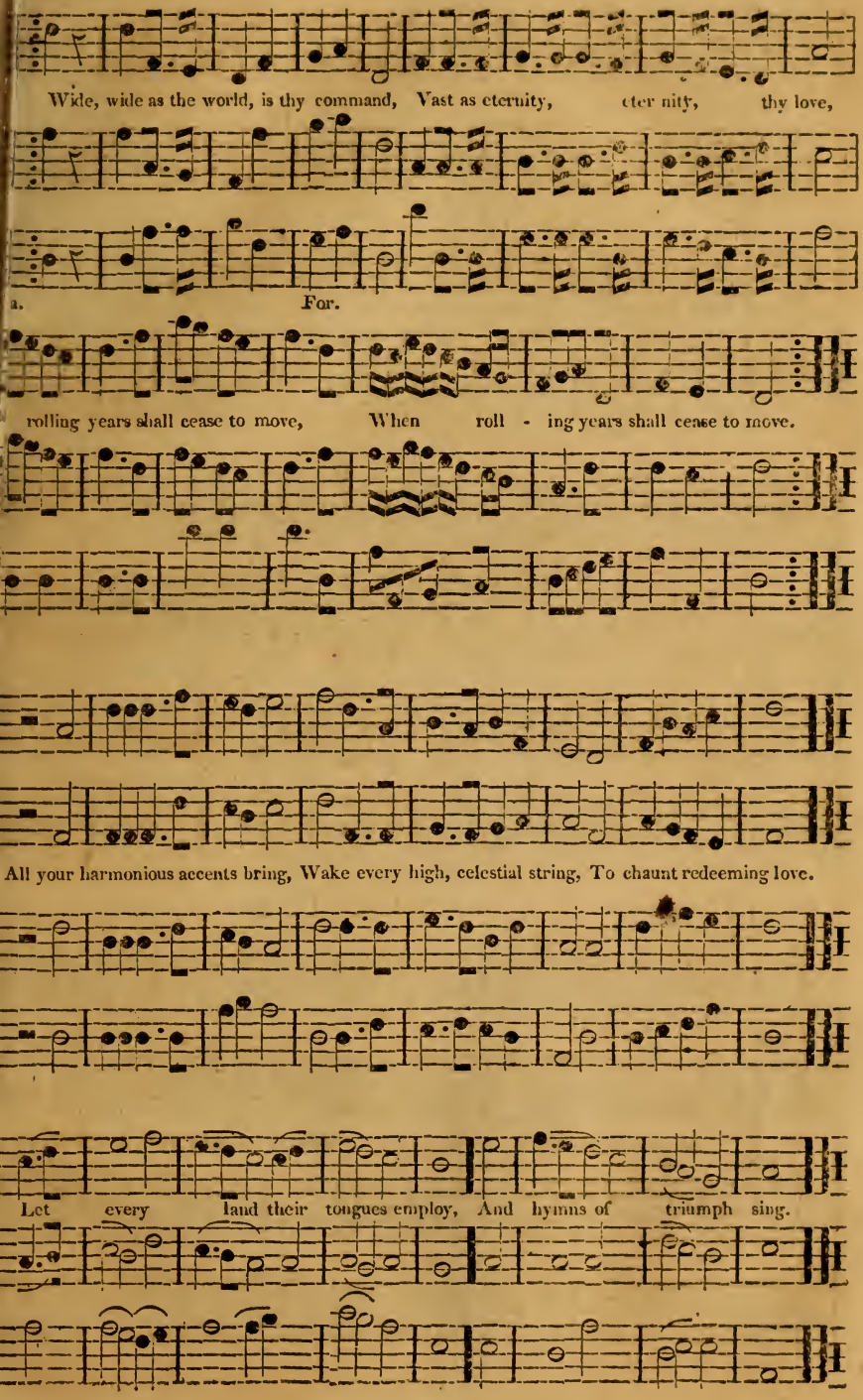


H. 152, *Sel.* **GANGES. C. P. M.**

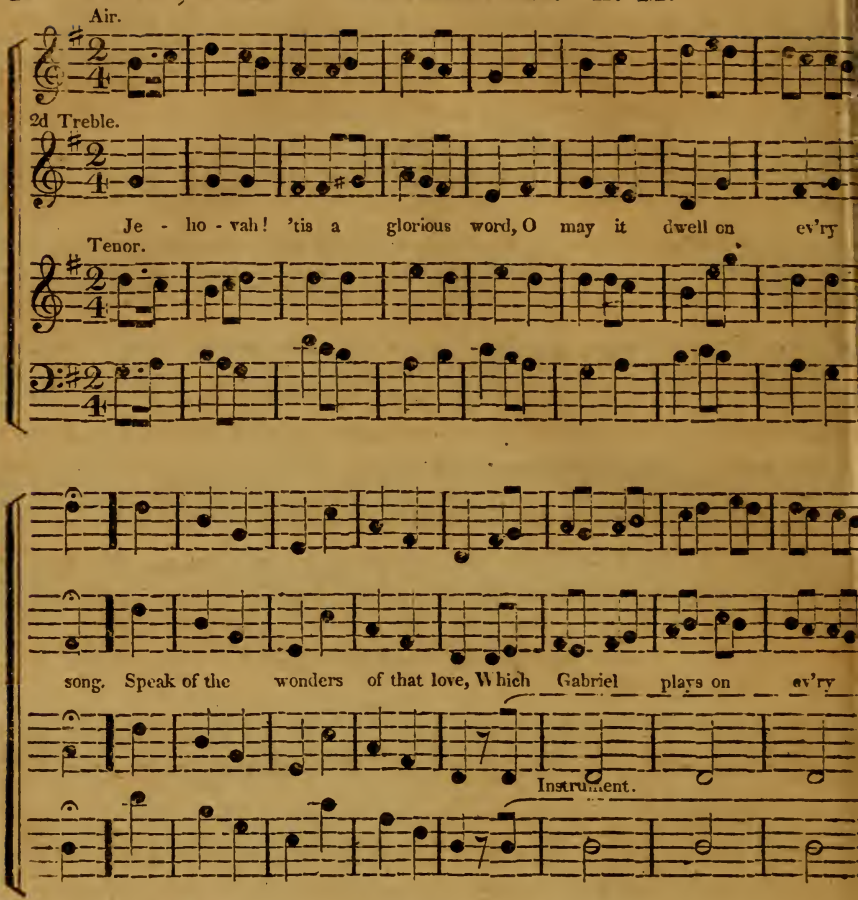


Ps. 47, *Watts.* **ST. MARTINS, C. M.**

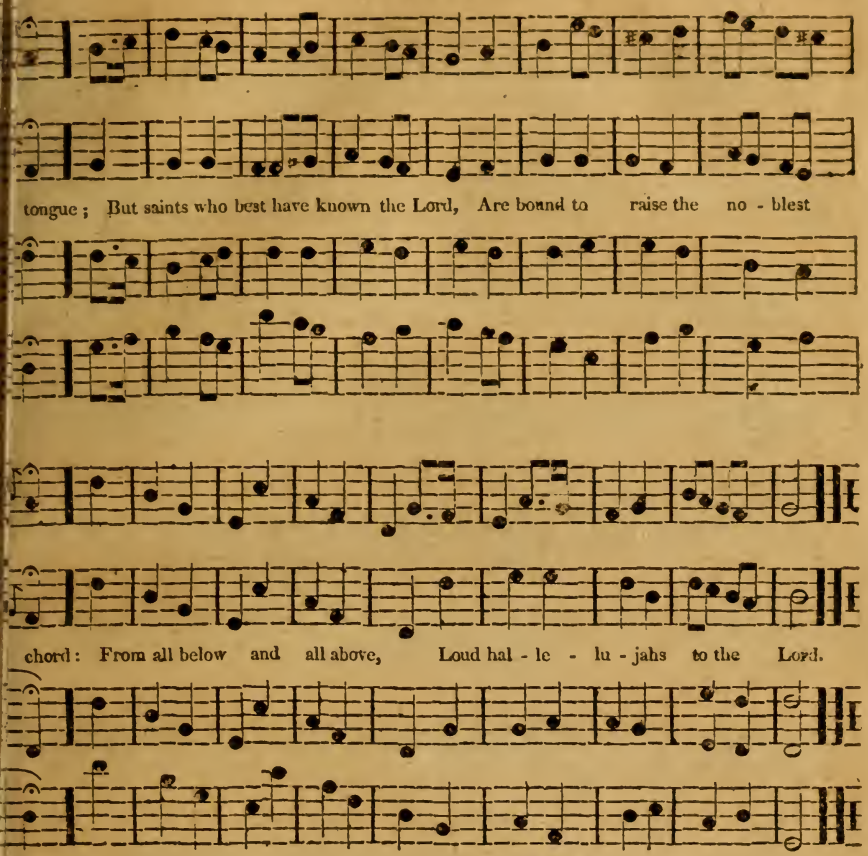



Wide, wide as the world, is thy command, Vast as eternity, eter nity, thy love,
a. For.
rolling years shall cease to move, When roll - ing years shall cease to move.
All your harmonious accents bring, Wake every high, celestial string, To chaunt redeeming love.
Let every land their tongues employ, And hymns of triumph sing.

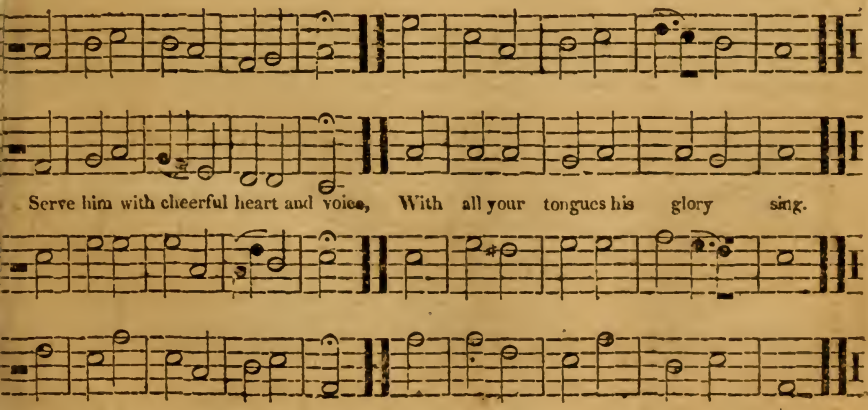
Ps. 148, *Watts.* HAVERHILL. L. M.


Air.
2d Treble.
Je - ho - vah! 'tis a glorious word, O may it dwell on ev'ry
Tenor.
song. Speak of the wonders of that love, Which Gabriel plays on ev'ry
Instrument.

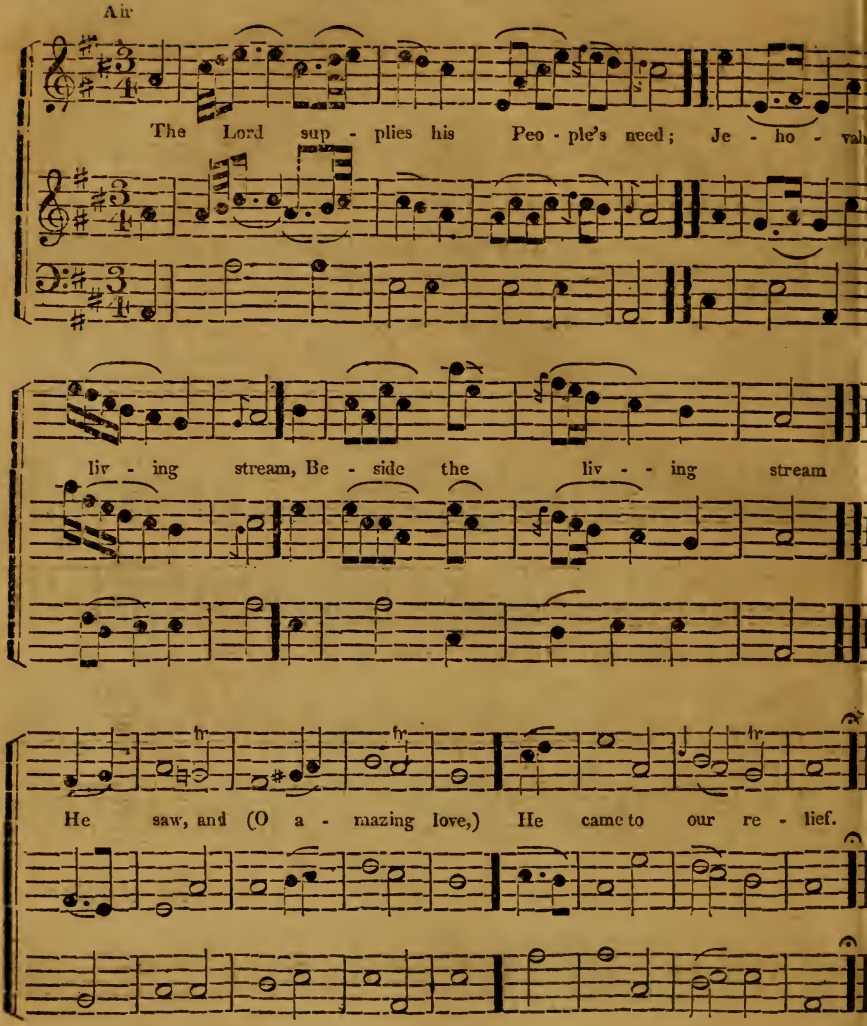
Ps. 100, *Watts.* OLD 100. L. M.


tongue; But saints who best have known the Lord, Are bound to raise the no - blest
chord: From all below and all above, Loud hal - le - lu - jahs to the Lord.

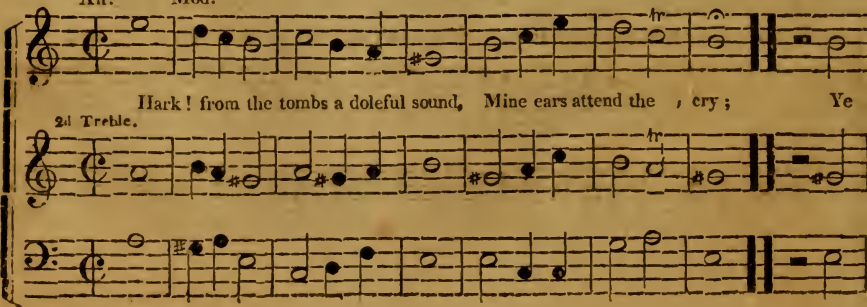
M. Luther.

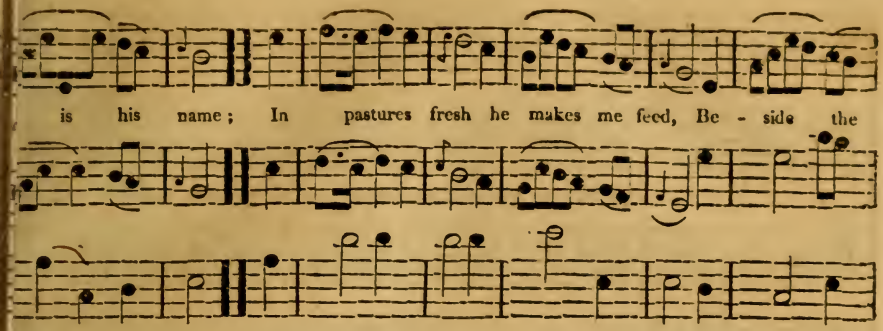

Serve him with cheerful heart and voice, With all your tongues his glory sing.

HARTFORD. C. M.


Air
The Lord sup - plies his Peo - ple's need; Je - ho - vah
liv - ing stream, Be - side the liv - ing stream
He saw, and (O a - mazing love,) He came to our re - lief.

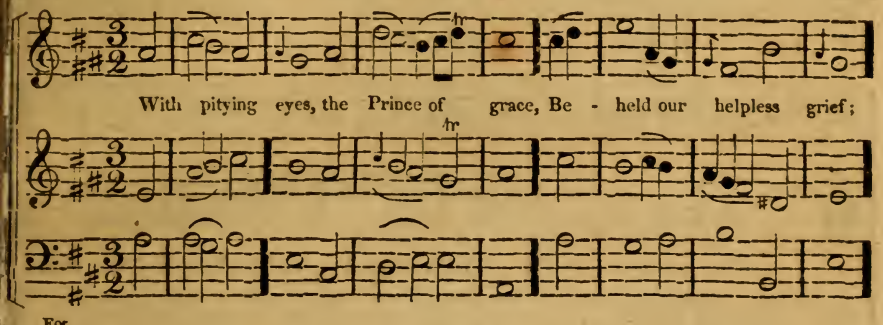
H. 63, *B. Watts.* FUNERAL-THOUGHT. C. M.



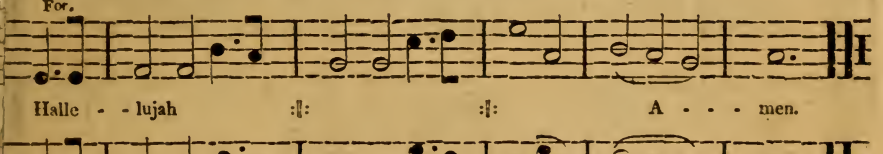


REDEMPTION. C. M.

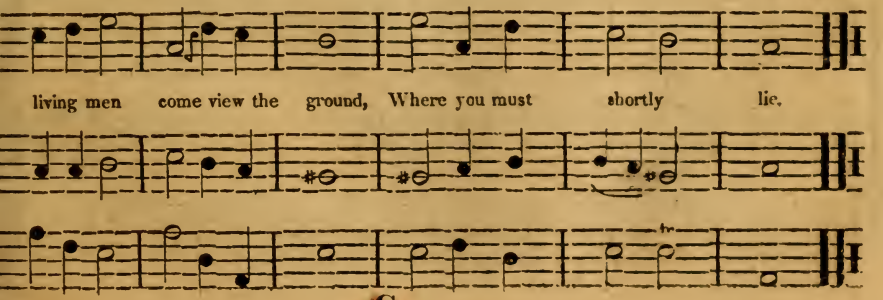
Air.

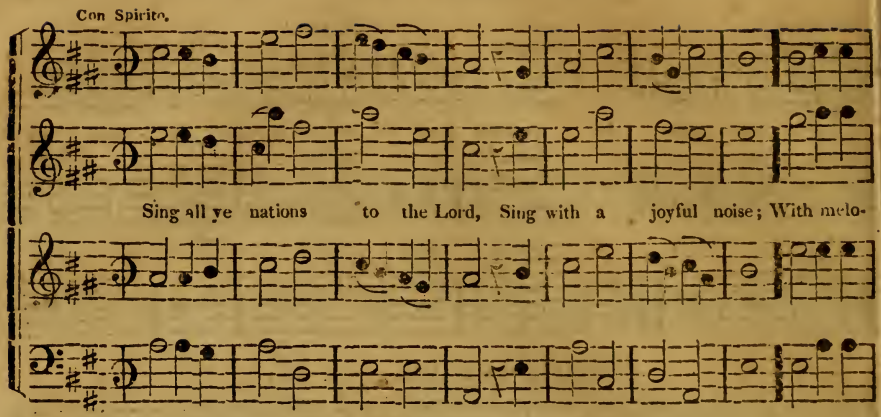


For.

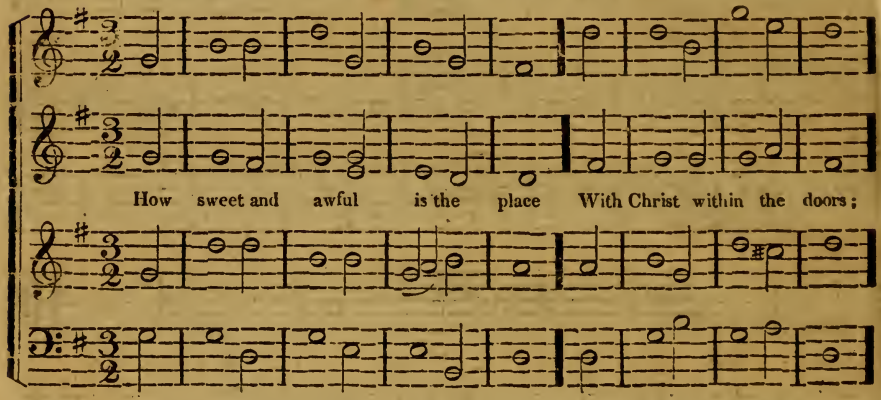


Smith.

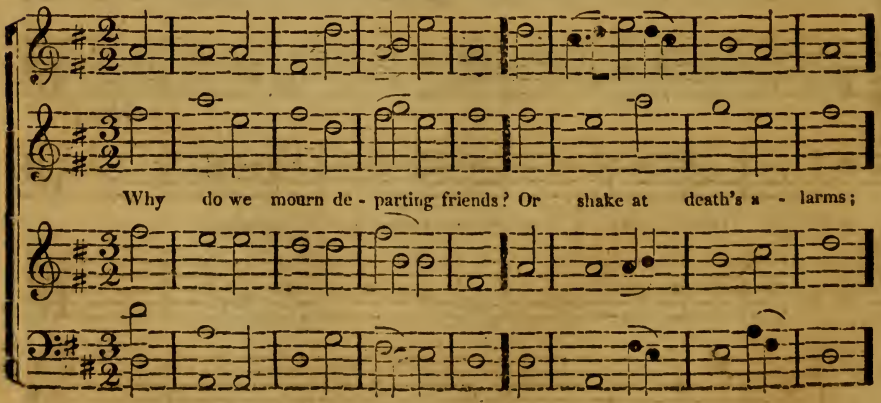




H. 13, *C. Watts.* MEAR. C. M.

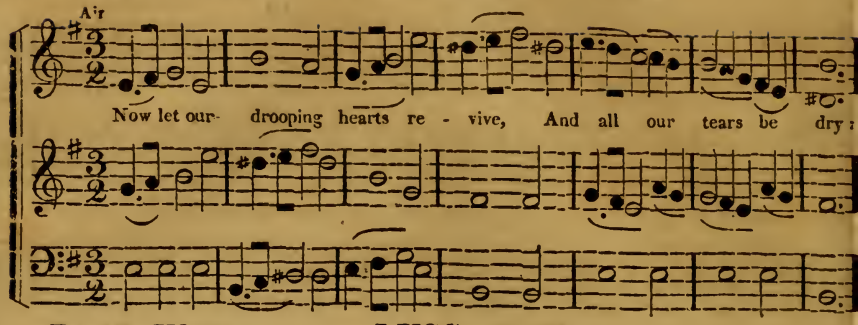


H. 3, *B. Watts.* CHINA. C. M.



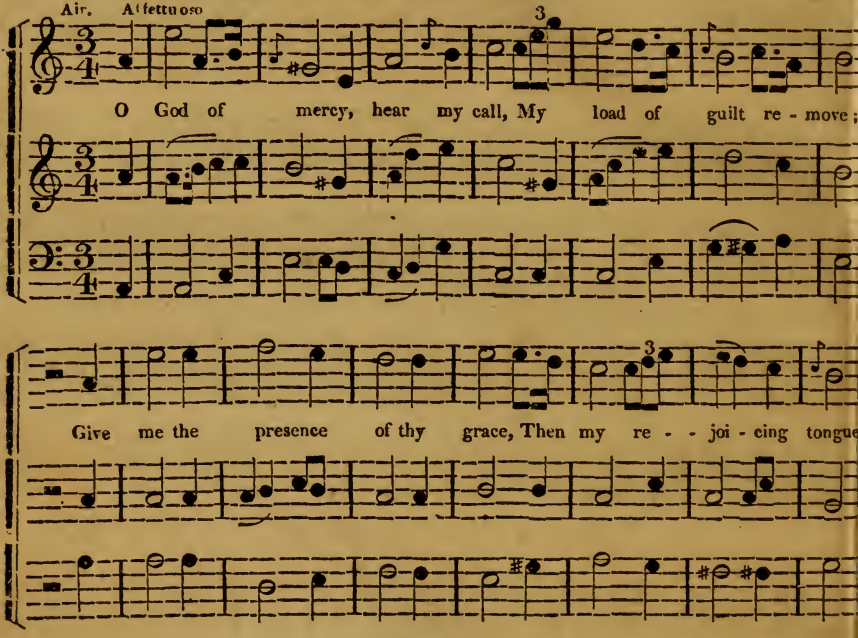
Pia.
For.
dy of sound re - - - cord, His honors and your joys. His, &c.
Where ever - lasting Love dis - plays The choicest of her stores.
Swan.
Tis but the voice that Jesus sends, To call them to his arms.

PLYMPTON. C. M.

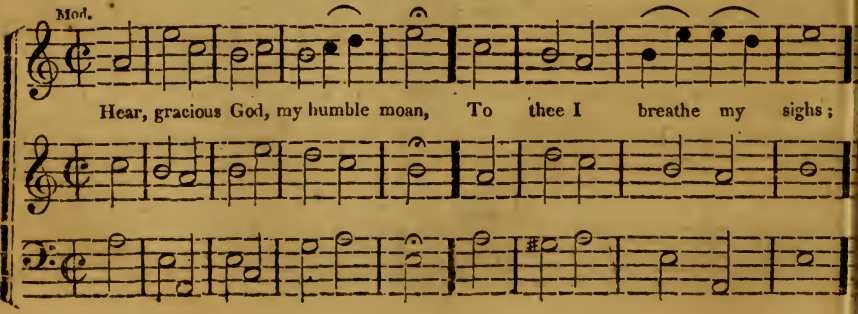


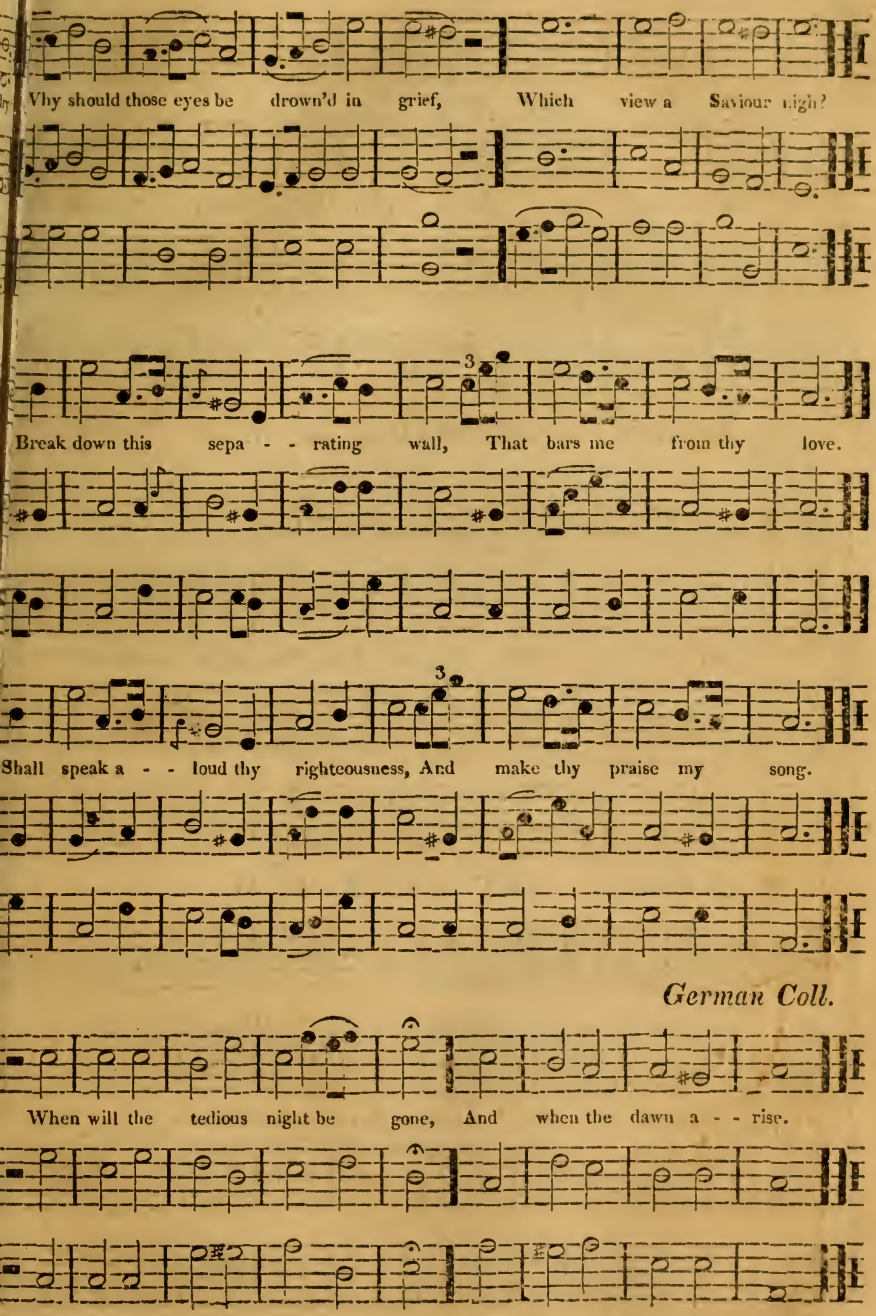
Ps. 52, Watts.

LUSS. C. M.


Air. Affettuoso
O God of mercy, hear my call, My load of guilt re - move;
Give me the presence of thy grace, Then my re - - joi - cing tongue

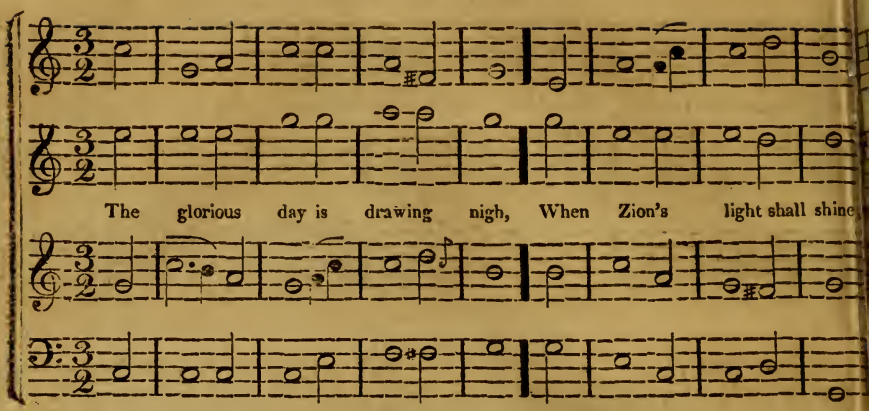
ELGIN. C. M.



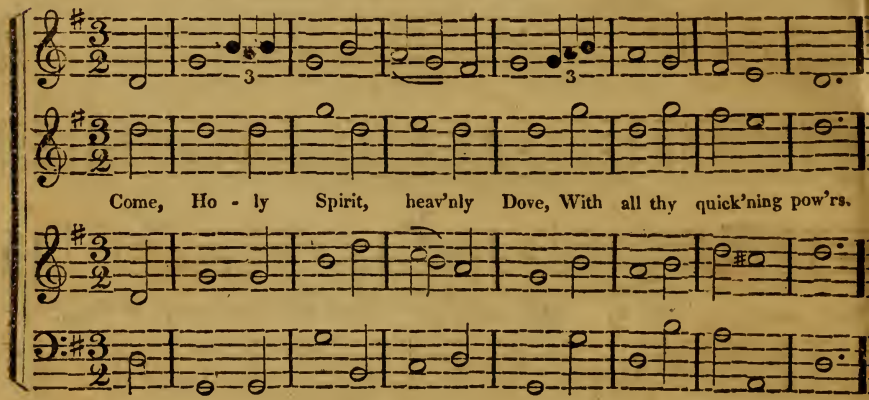

Why should those eyes be drown'd in grief, Which view a Saviour nigh?
Break down this sepa - - rating wall, That bars me from thy love.
Shall speak a - - loud thy righteousness, And make thy praise my song.

German Coll.

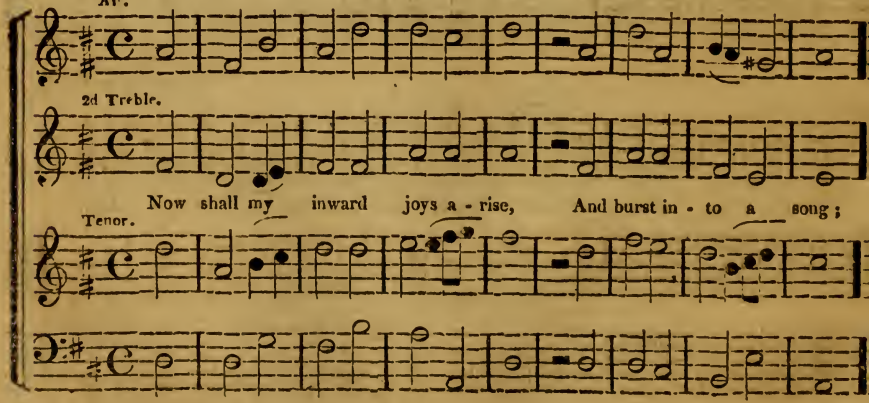
When will the tedious night be gone, And when the dawn a - - rise.

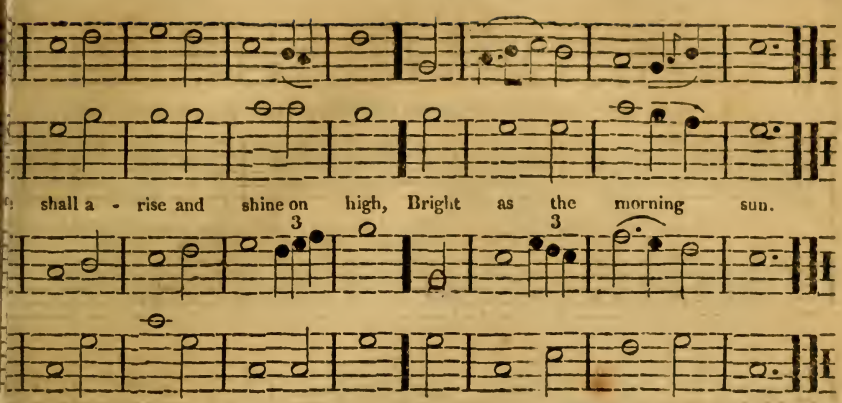


H. 34, *B. Watts.* **NEWMARK. C. M.**



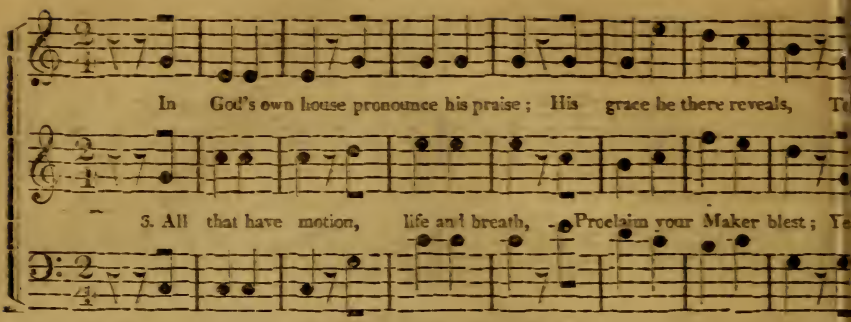
H. 89, *A. Watts.* **ST. ANN'S. C. M.**

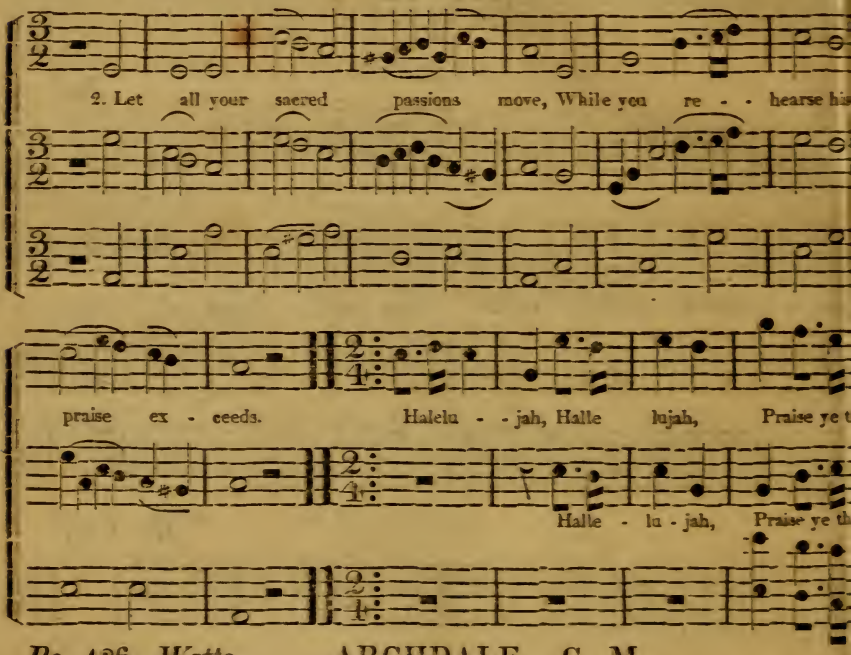




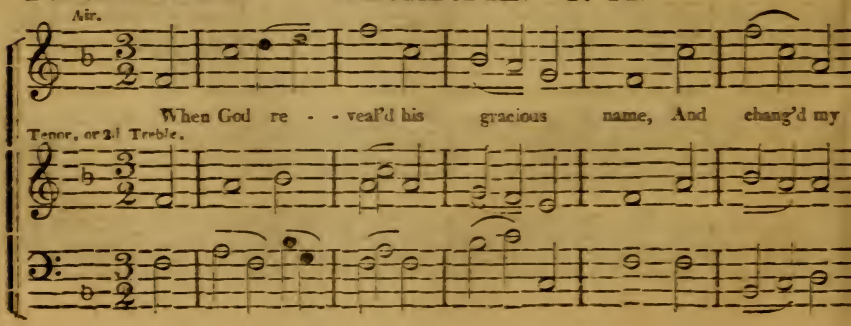
Bull.

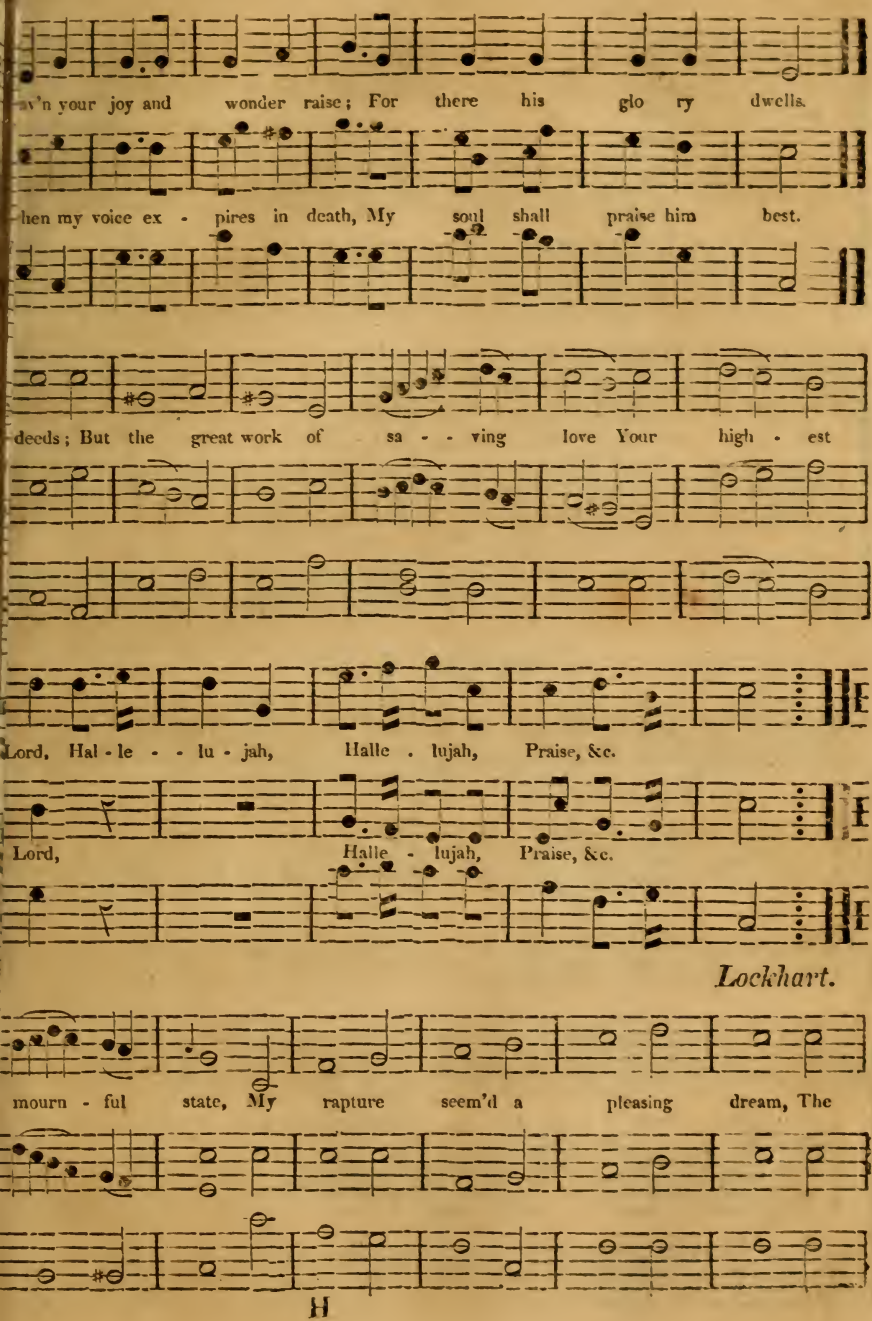
Dr. Croft.


In God's own house pronounce his praise; His grace he there reveals, Te
3. All that have motion, life and breath, Proclaim your Maker blest; Ye


2. Let all your sacred passions move, While you re - - hearse his
praise ex - ceeds. Halelu - - jah, Halle lujah, Praise ye t
Halle - lu - jah, Praise ye th

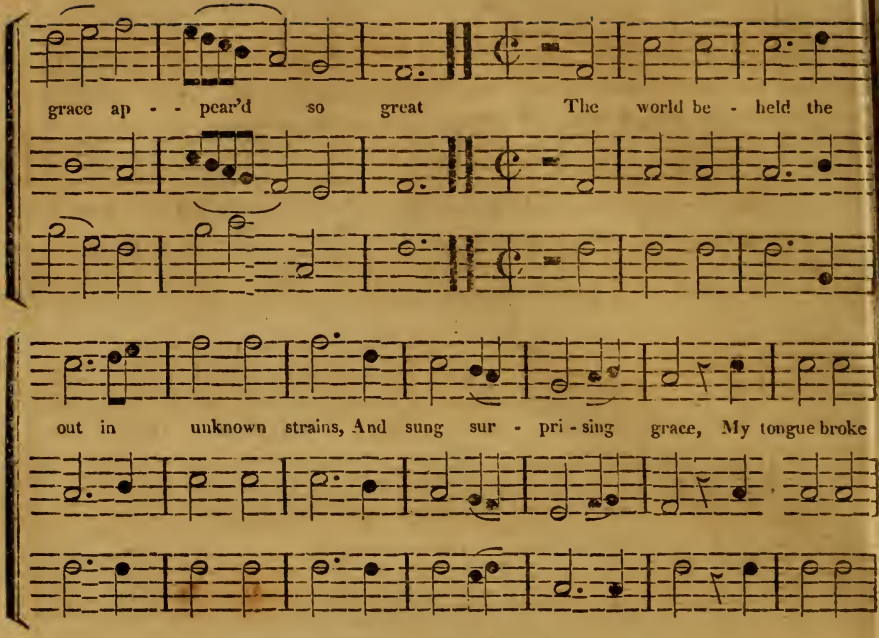
Ps. 126. *Watts.* ARCHDALE. C. M.




n your joy and wonder raise; For there his glo ry dwells.
hen my voice ex - pires in death, My soul shall praise him best.
deeds; But the great work of sa - - ving love Your high - est
Lord, Hal - le - - lu - jah, Halle . lujah, Praise, &c.
Lord, Halle - lujah, Praise, &c.

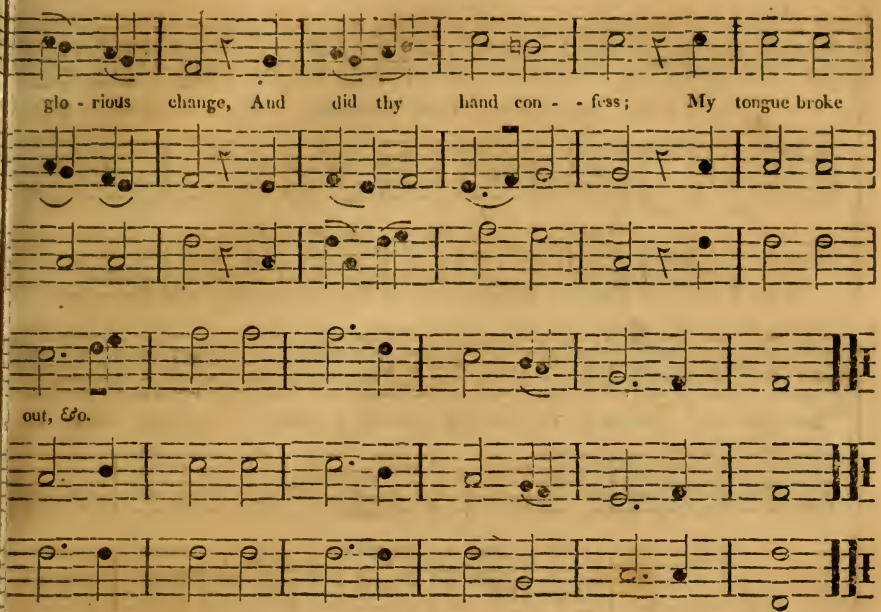
Lockhart.

mourn - ful state, My rapture seem'd a pleasing dream, The


grace ap - - pear'd so great The world be - held the
out in unknown strains, And sung sur - pri - sing grace, My tongue broke

MUSIC. L. M.

And didst thou, Lord, for sin - - ners bleed? And could the
ray, And darkness veil'd the mourning day, No he withdrew his


glo - rious change, And did thy hand con - - fess; My tongue broke
out, &c.

Dr. Arne.

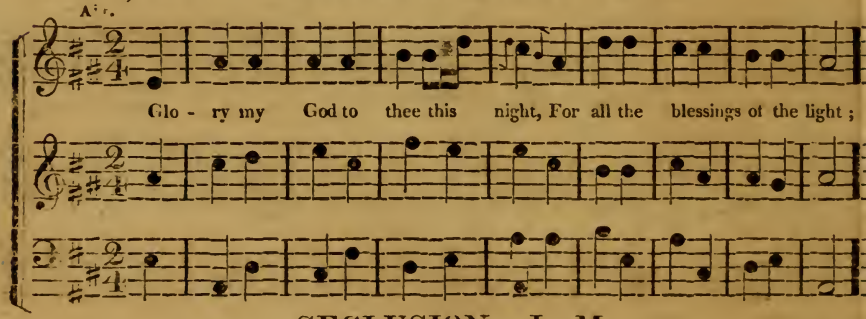
sun be - - hold the deed? No, he with - drew his sick' - ning
sick' - ning ray, And darkness, &c.

ELOIM. C. M.

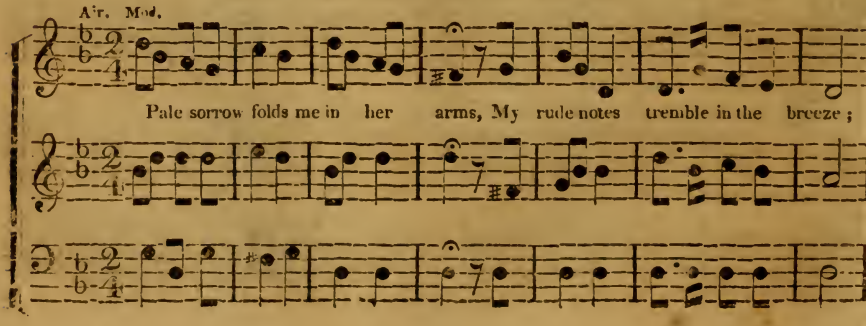
Air. Mod.
O God of hosts, the mighty Lord, How lovely is the place, Where
soul faints with de - sire, To reach thy blest a - bode, My panting heart and

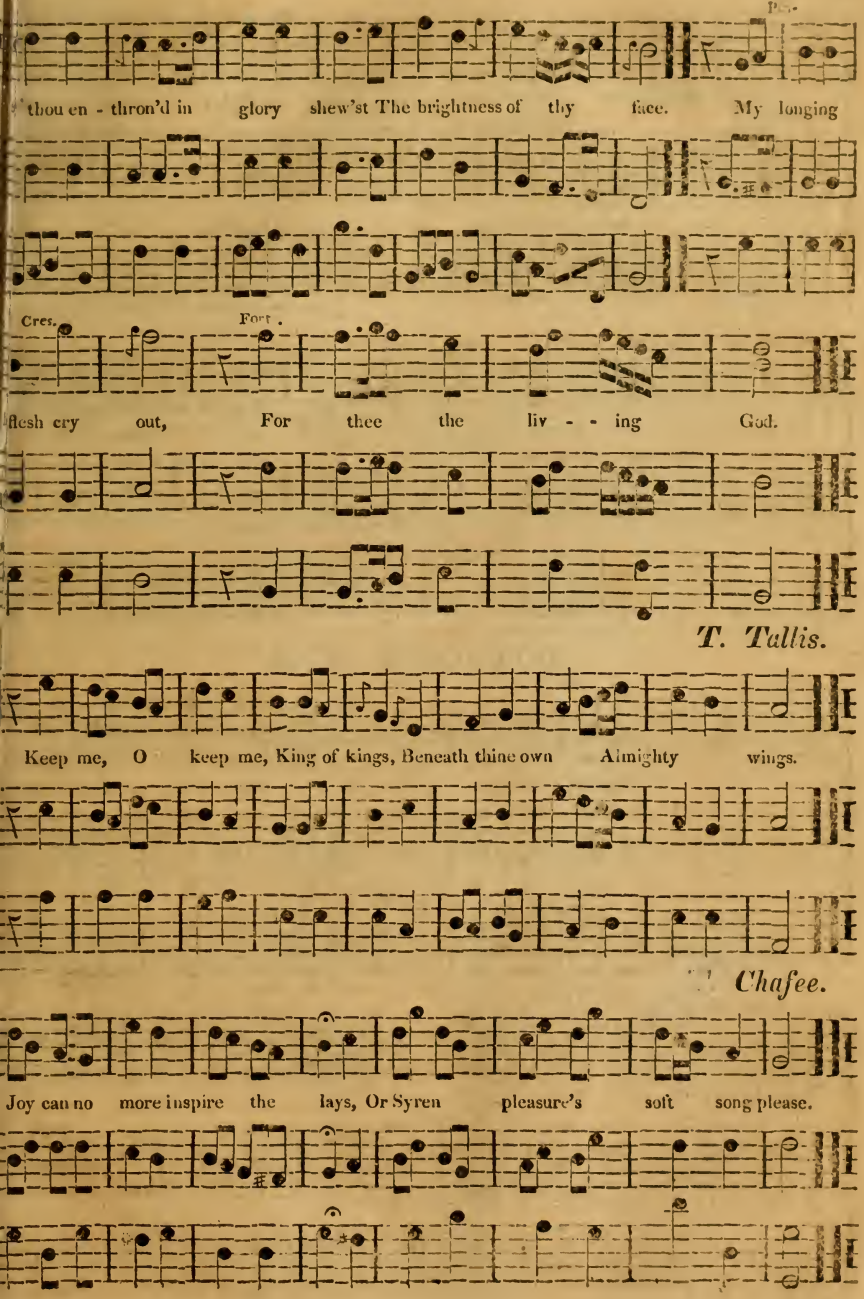
H. 201, *Sel.*

EVENING HYMN. L. M.



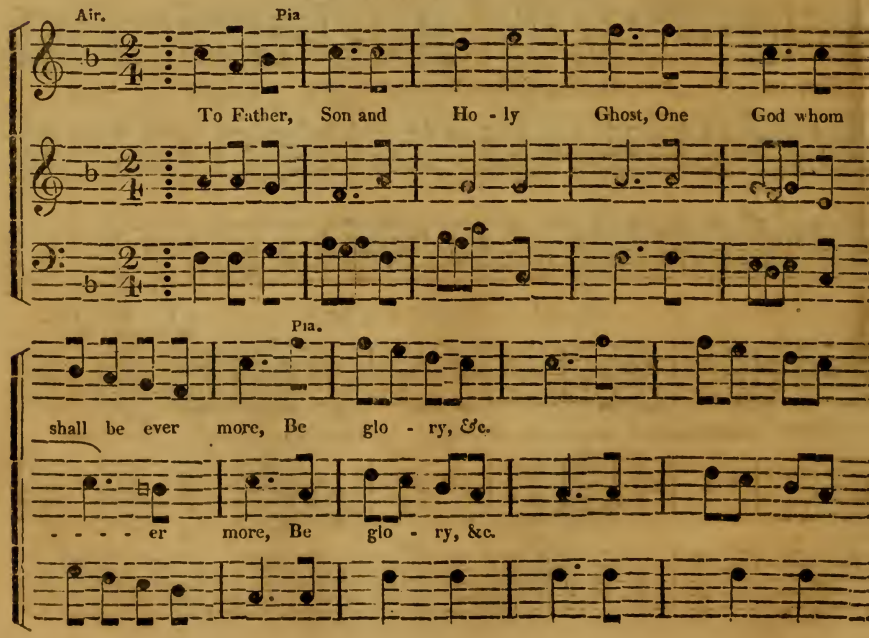
SECLUSION. L. M.

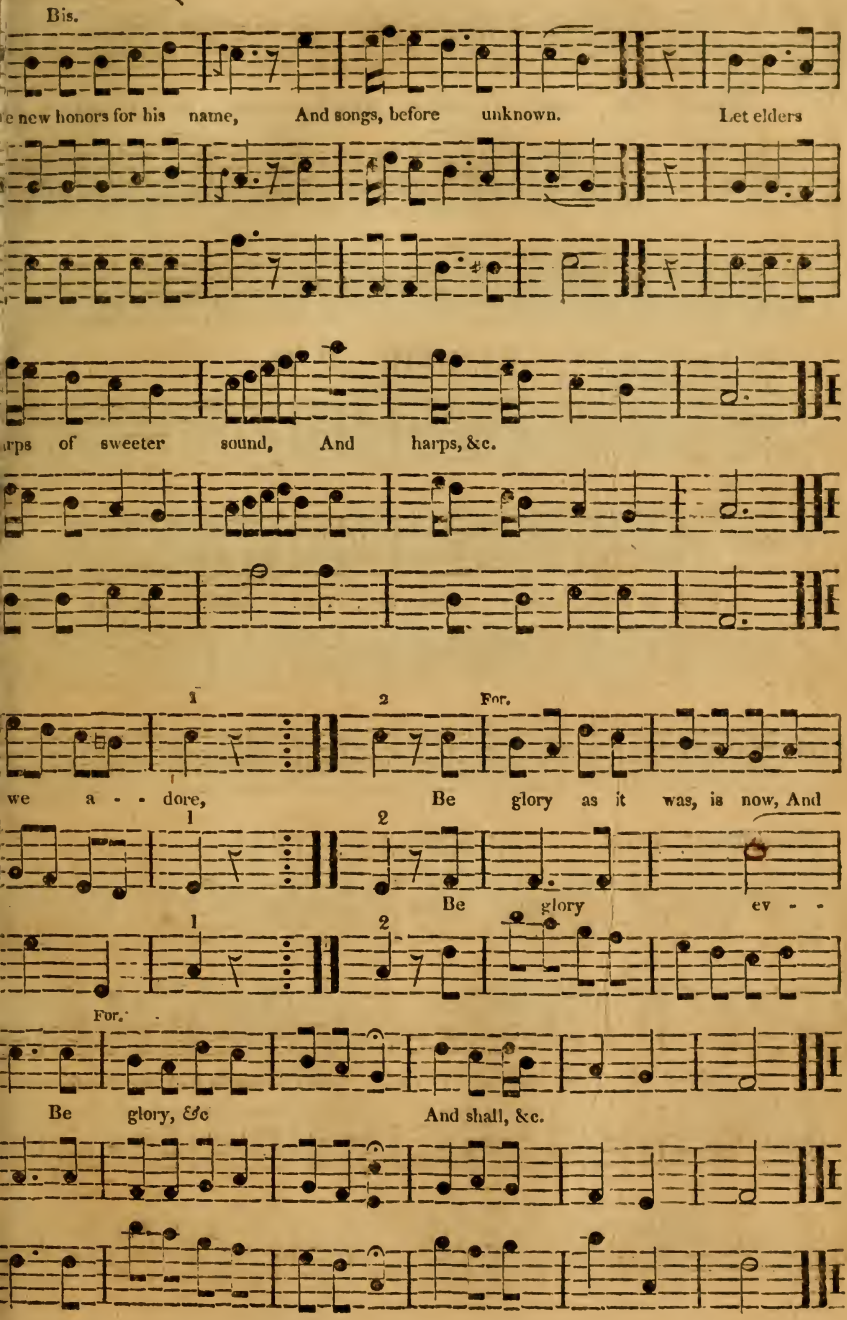


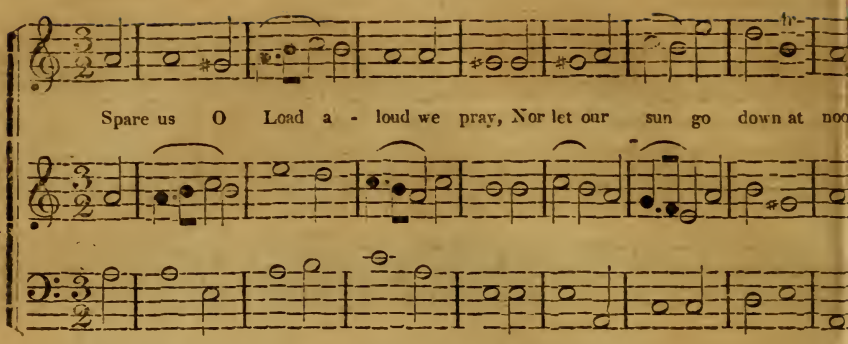

thou en - thron'd in glory shew'st The brightness of thy face. My longing
Cres.
Fort.
flesh cry out, For thee the liv - - ing God.
T. Tallis.
Keep me, O keep me, King of kings, Beneath thine own Almighty wings.
Chafee.
Joy can no more inspire the lays, Or Syren pleasure's soft song please.

Air.
Behold the glories of the Lamb, Amidst his Father's throne: Pre.
2d Treble.
Bis.
worship at his feet, The church adore a - round, With vials full of odors sweet, And

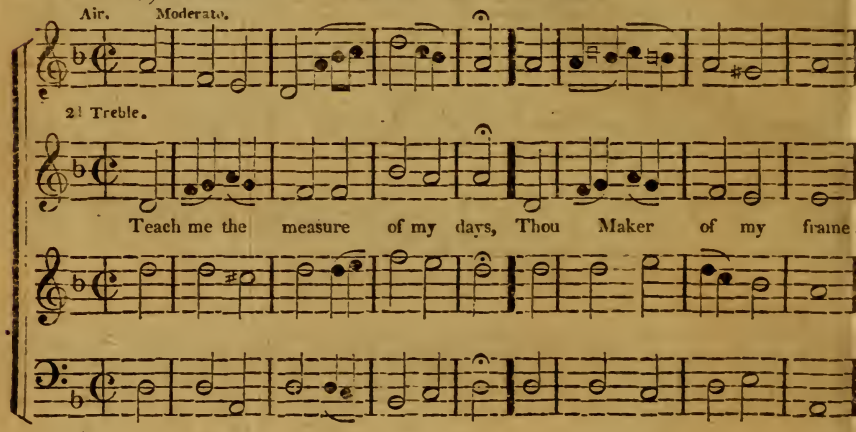
DOXOLOGY. C. M.


Air.
Pia
To Father, Son and Ho - ly Ghost, One God whom
Pia.
shall be ever more, Be glo - ry, &c.
- - - - er more, Be glo - ry, &c.

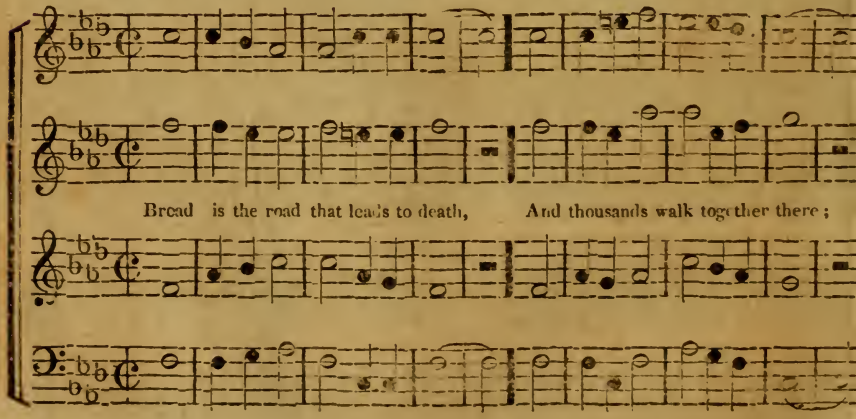

Bis.
e new honors for his name, And songs, before unknown. Let elders
rps of sweeter sound, And harps, &c.
1
2
For.
we a - - dore, Be glory as it was, is now, And
1
2
Be glory ev - -
1
2
For.
Be glory, &c
And shall, &c.

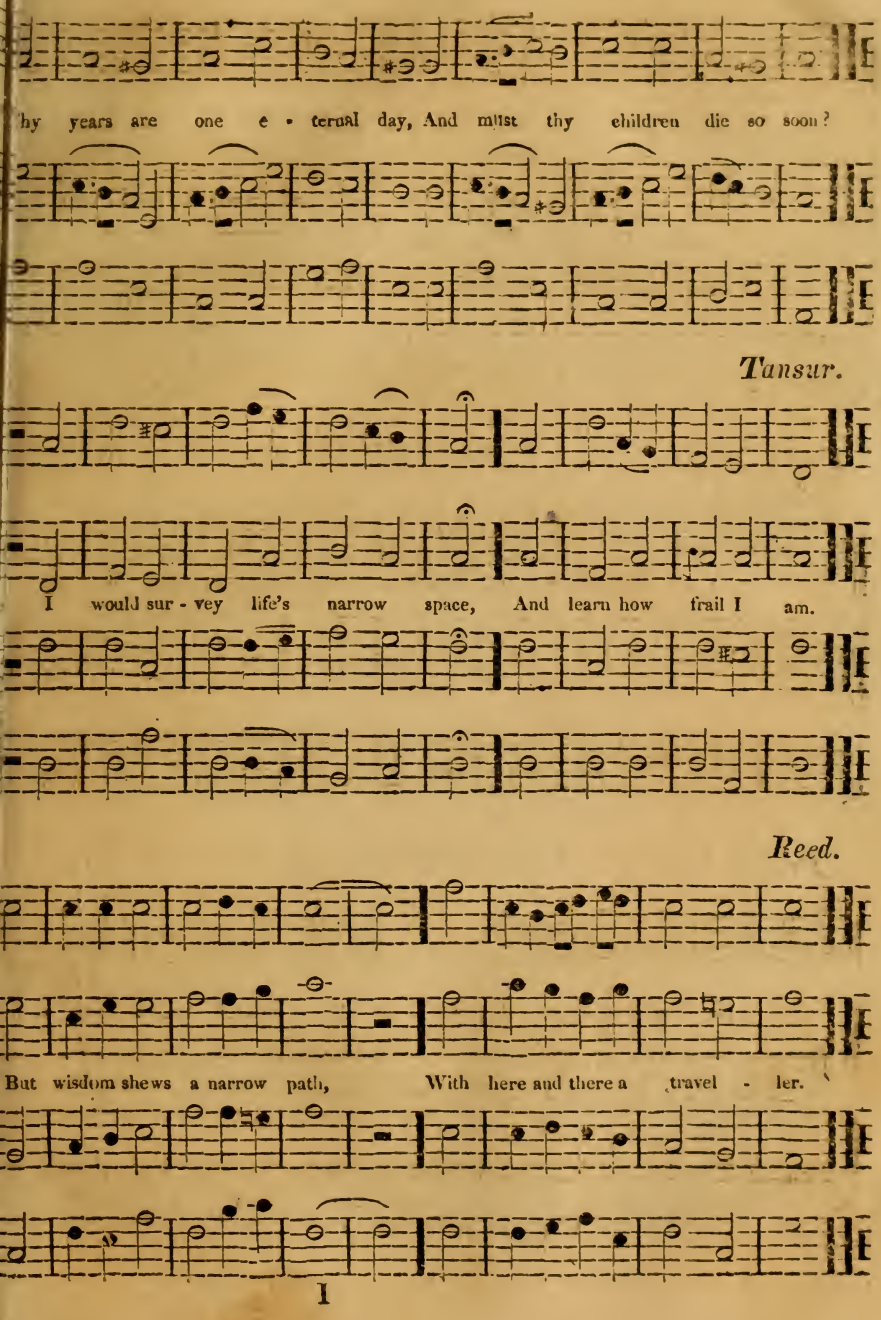


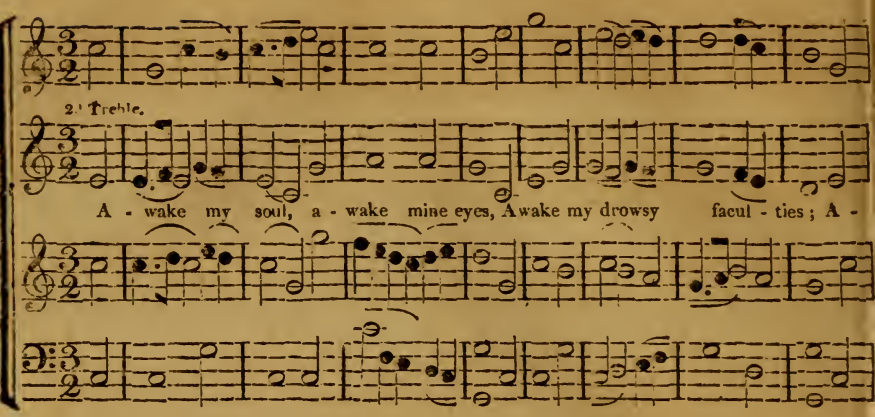
Ps. 39, *Watts.* BANGOR. C. M.



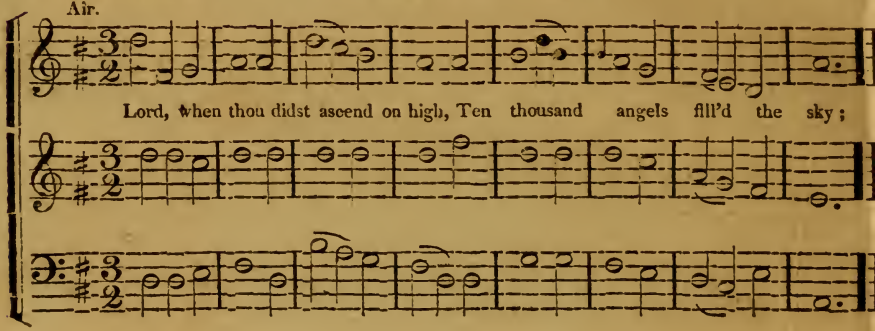
H. 158, *B. Watts.* WINDHAM. L. M.



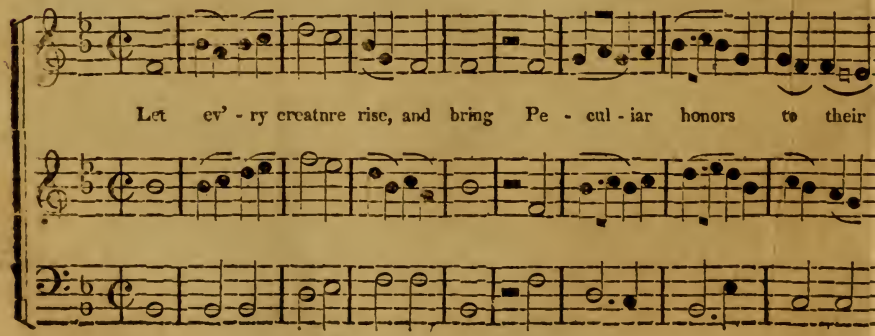

hy years are one e - ternal day, And must thy children die so soon?
Tansur.
I would sur - vey life's narrow space, And learn how frail I am.
Reed.
But wisdom shews a narrow path, With here and there a traveler.



Ps 68, *Watts.* BLENDON. L. M.

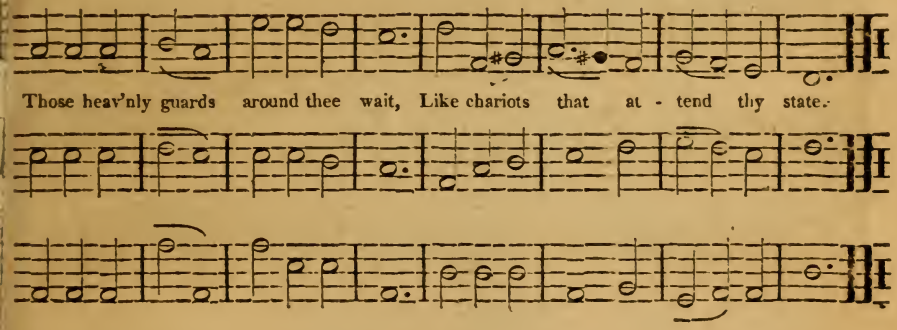


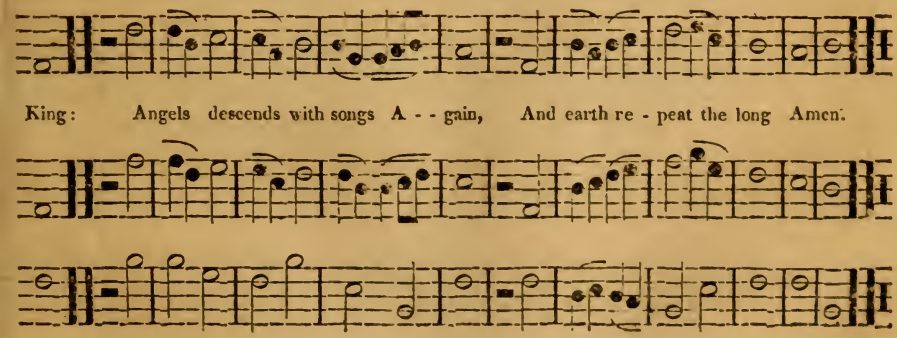
Ps. 72, Watts. LITCHFIELD. L. M.



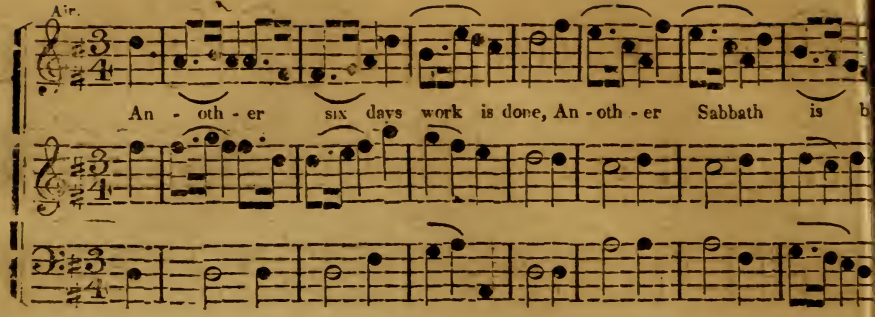
wake and see the new born light, spring from the darksome womb of night.

F. Giardini.


Those heav'nly guards around thee wait, Like chariots that at - tend thy state.


King: Angels descends with songs A - - gain, And earth re - peat the long Amen.

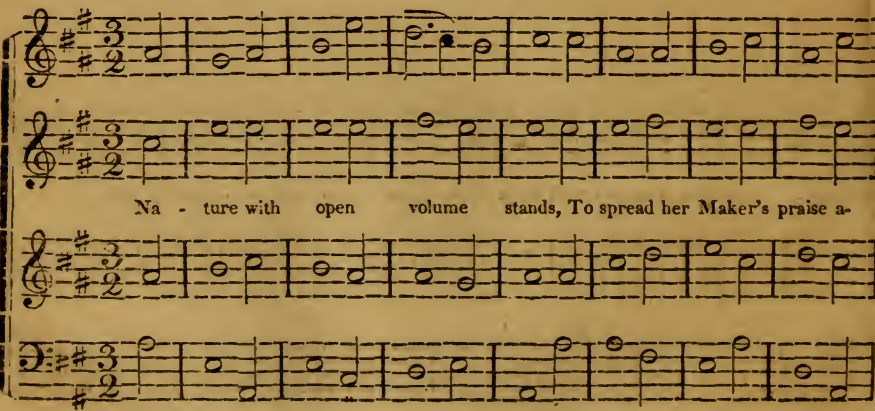
NEW SABBATH. L. M.

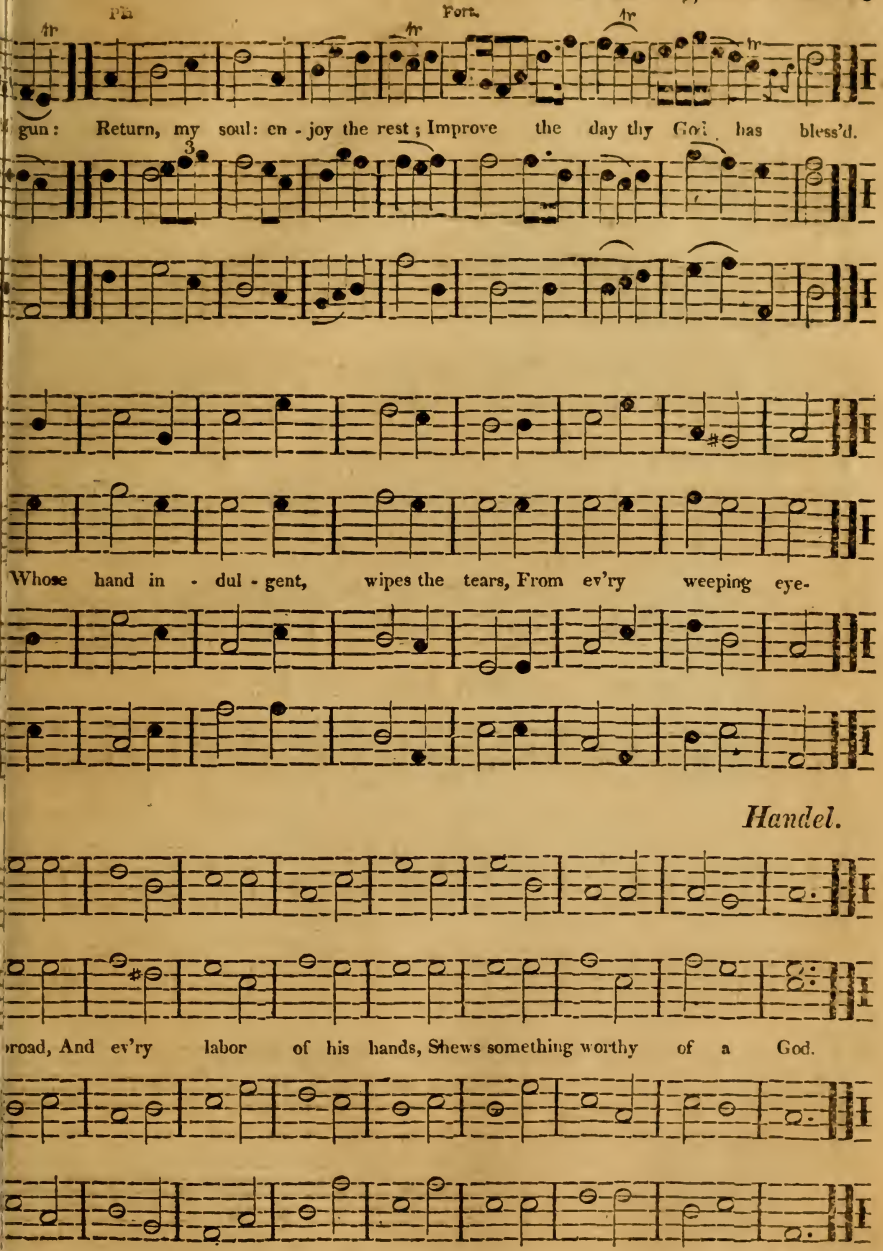


LITTLE MARLBOROUGH. S. M.

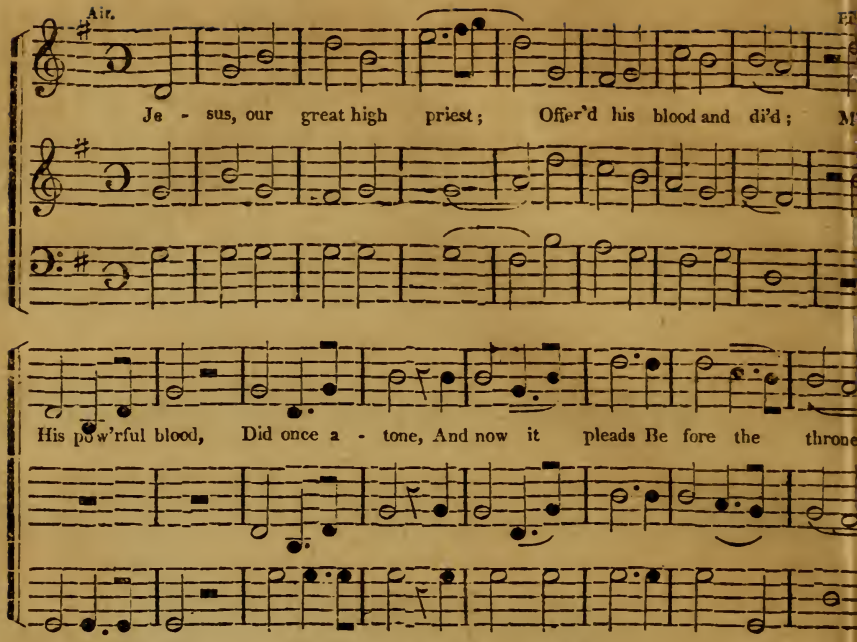
H. 10, *C. Watts.*

BATH. L. M.



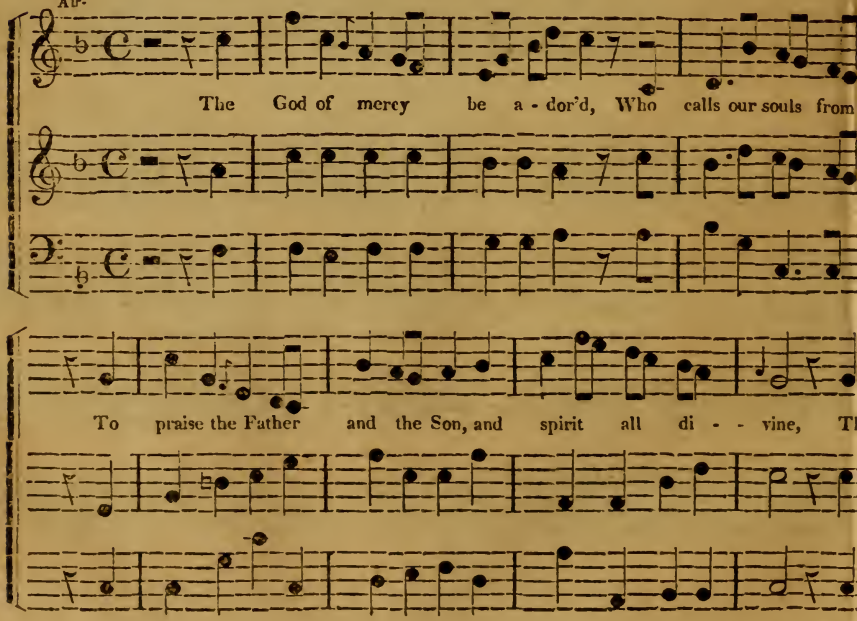

Pia.
Forte.
gun: Return, my soul: en - joy the rest; Improve the day thy God has bless'd.
Whose hand in - dul - gent, wipes the tears, From ev'ry weeping eye-
Handel.
road, And ev'ry labor of his hands, Shews something worthy of a God.

WEYMOUTH. P. M.



H. 30, C. Watts.

NEWARK. C. M.



For.

guil - ty con - science seeks No sac - ri fice be - side.

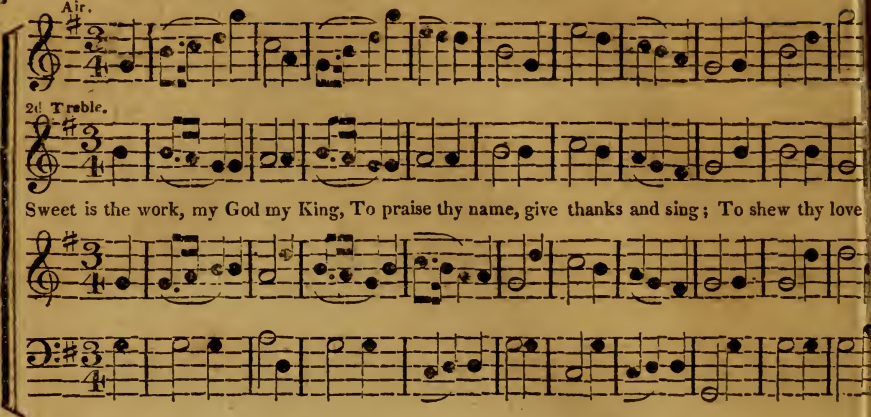
His pow'rful blood Did, &c.

Dr. Arne.

eath; Who saves by his re - deem - ing word, A new creating breath.

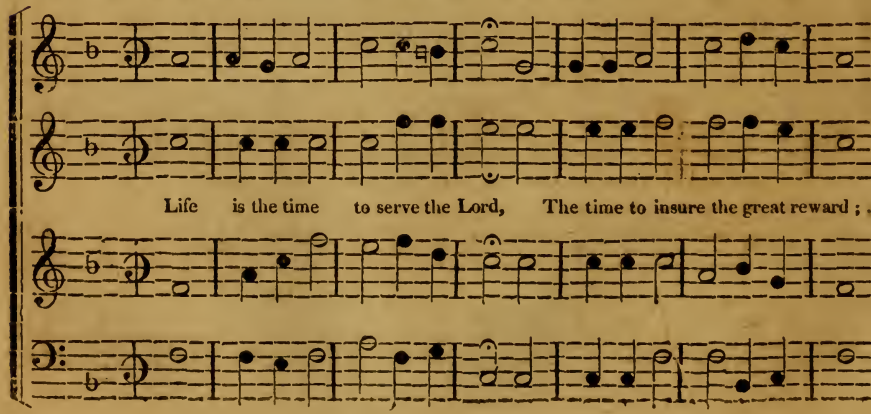
One in Three, and Three in One, Let saints and an - - gels join.

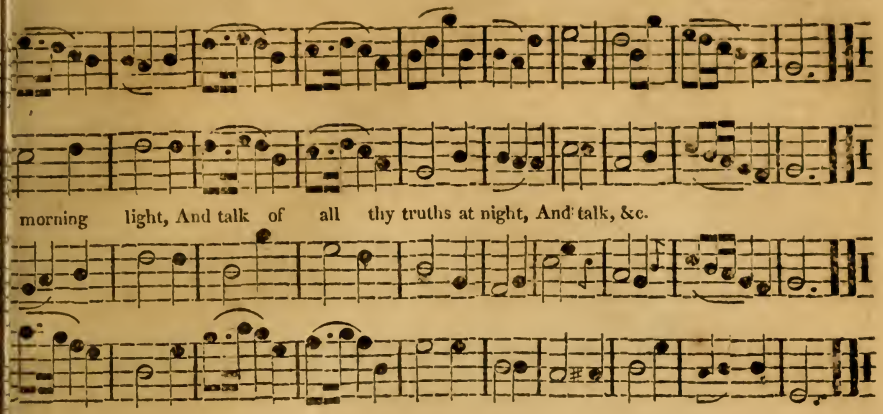
Ps. 92, *Watts.* **CASTLE-STREET. L. M.**



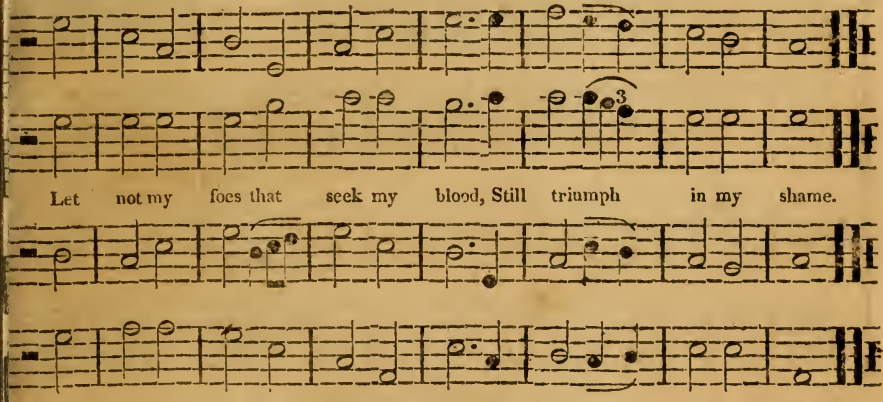
Ps. 25, *Watts.* **St. THOMAS. S. M.**

H. 88, *A. Watts.* **WELLS. L. M.**

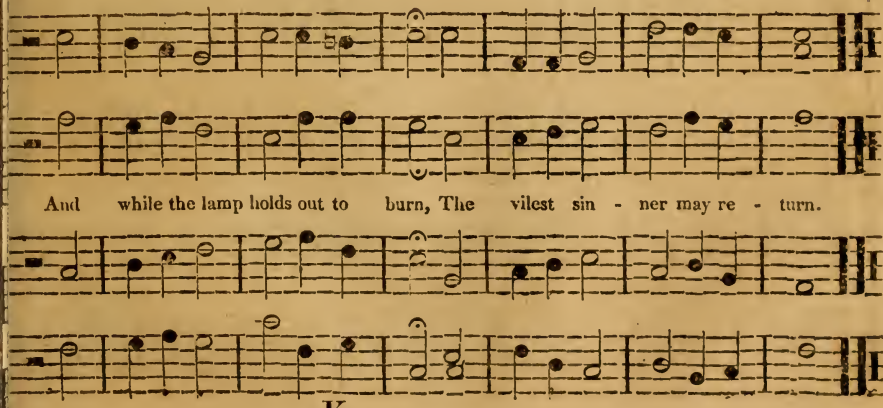




G. F. Handel.



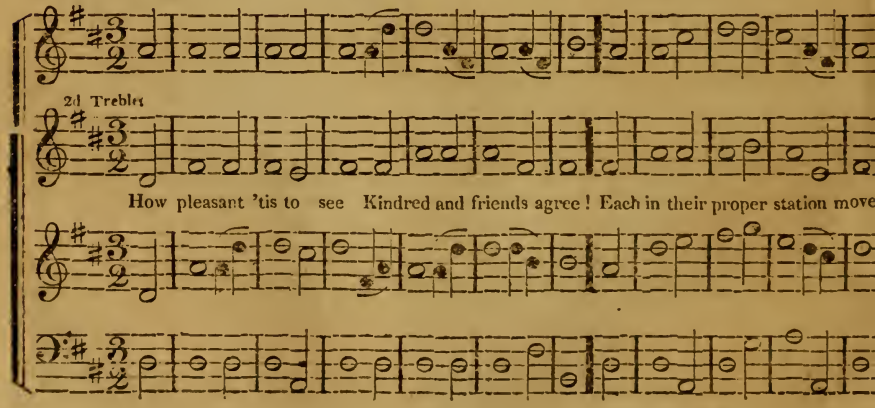
Holdrayd.

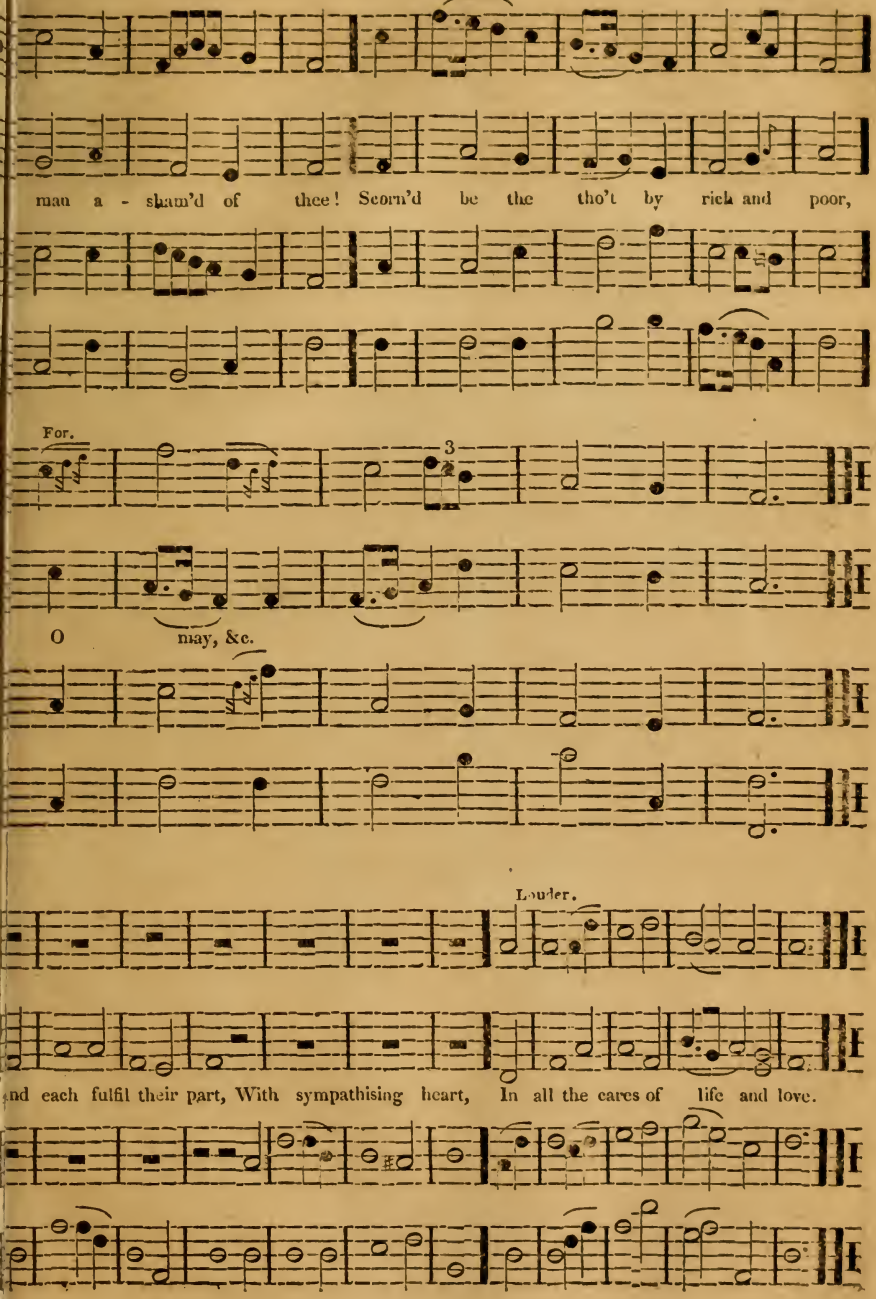


BOSTON NEW. L. M.

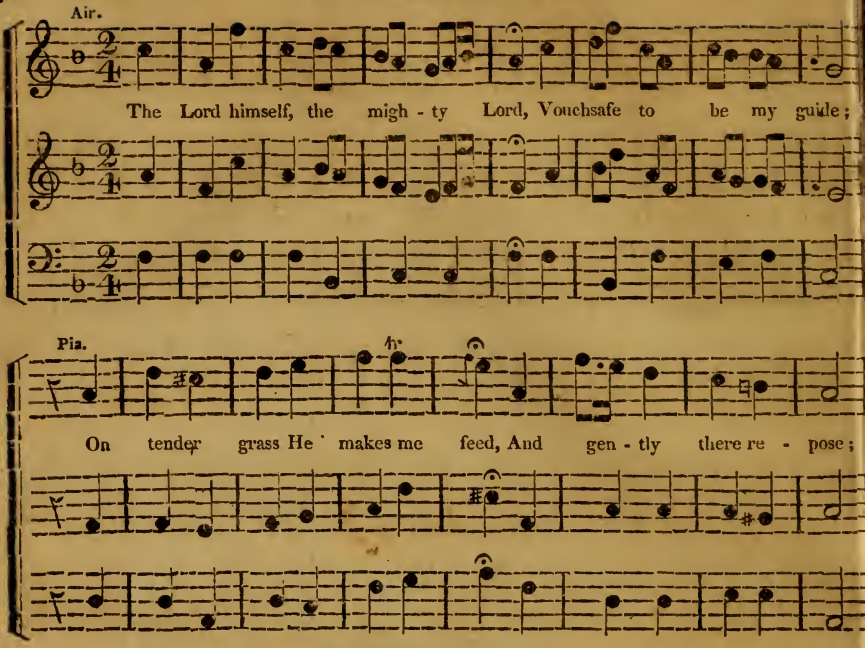
Ps. 133, *Watts.*

WINDSOR NEW. S. P. M.

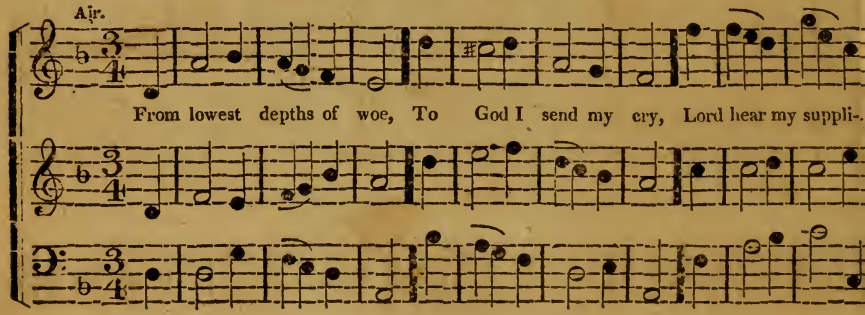



man a - sham'd of thee! Scorn'd be the tho't by rich and poor,
For.
3
O may, &c.
Louder.
nd each fulfil their part, With sympathising heart, In all the cares of life and love.

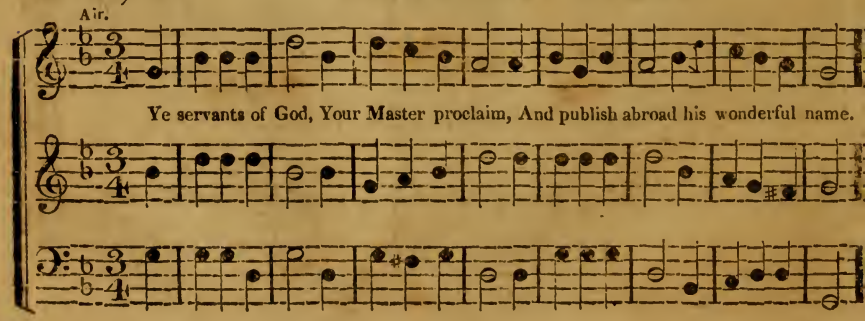
PASTORAL. C. M.

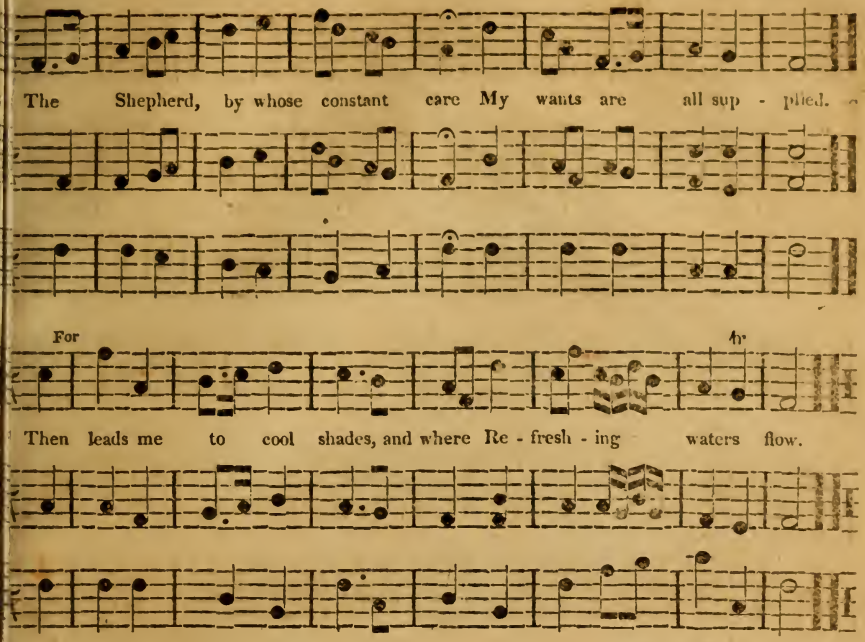


BUXTON. S. M.

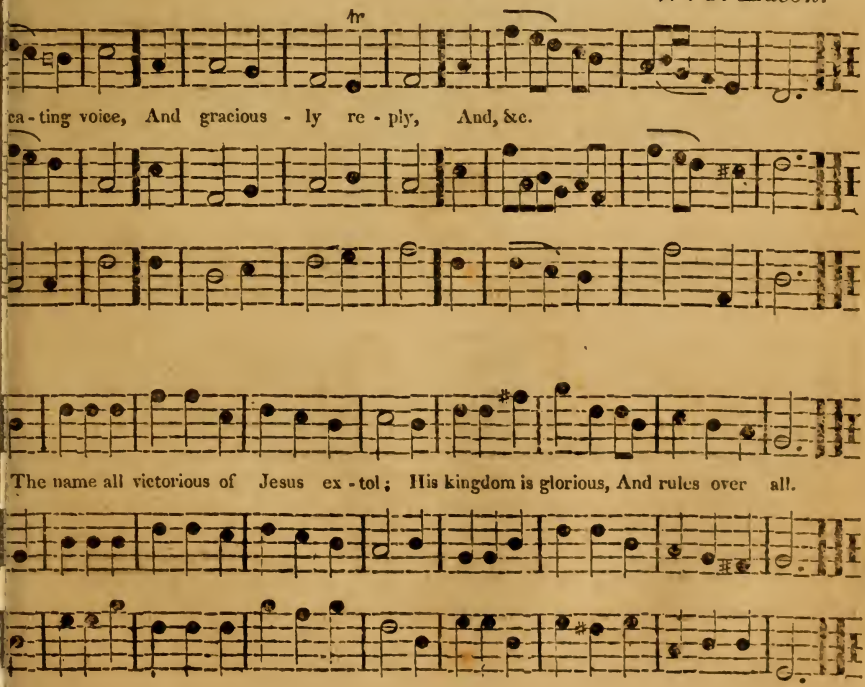


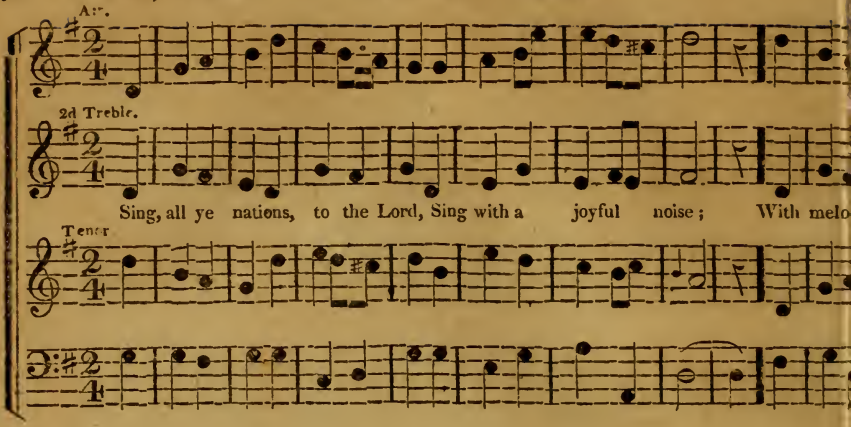
H. 106, *Sel.* **ASCENSION.** 5's & 6's.

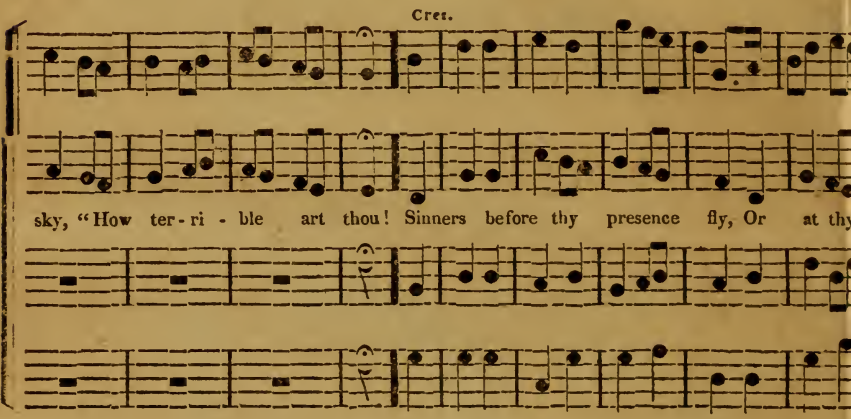



The Shepherd, by whose constant care My wants are all sup - plied.
For
He
Then leads me to cool shades, and where Re - fresh - ing waters flow.

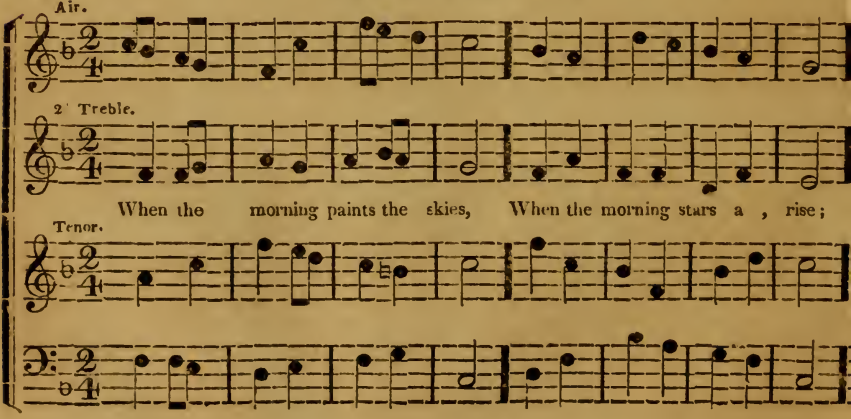
W. J. Edson.

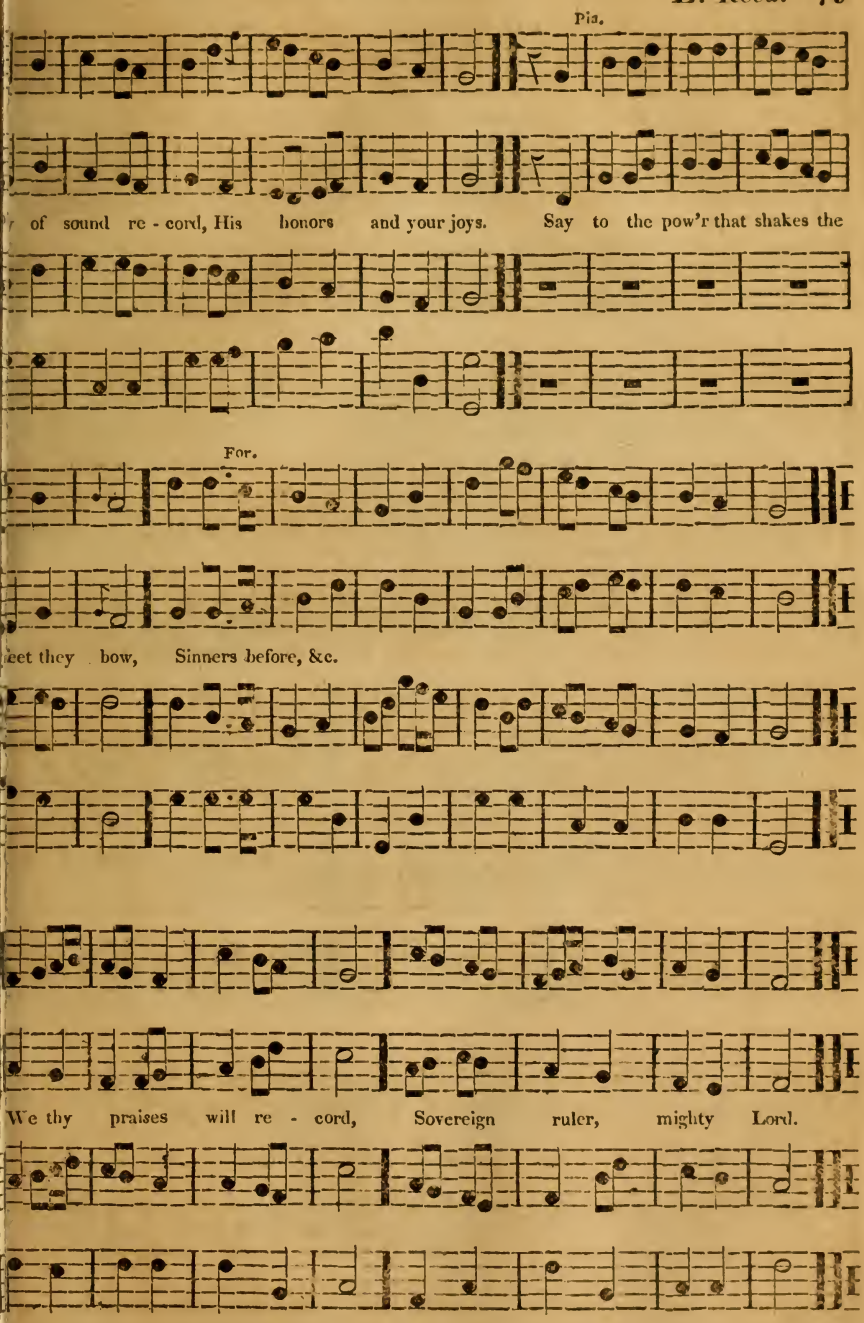

He
ca - ting voice, And gracious - ly re - ply, And, &c.
The name all victorious of Jesus ex - tol; His kingdom is glorious, And rules over all.


Air.
2d Treble.
Sing, all ye nations, to the Lord, Sing with a joyful noise; With melo
Tenor

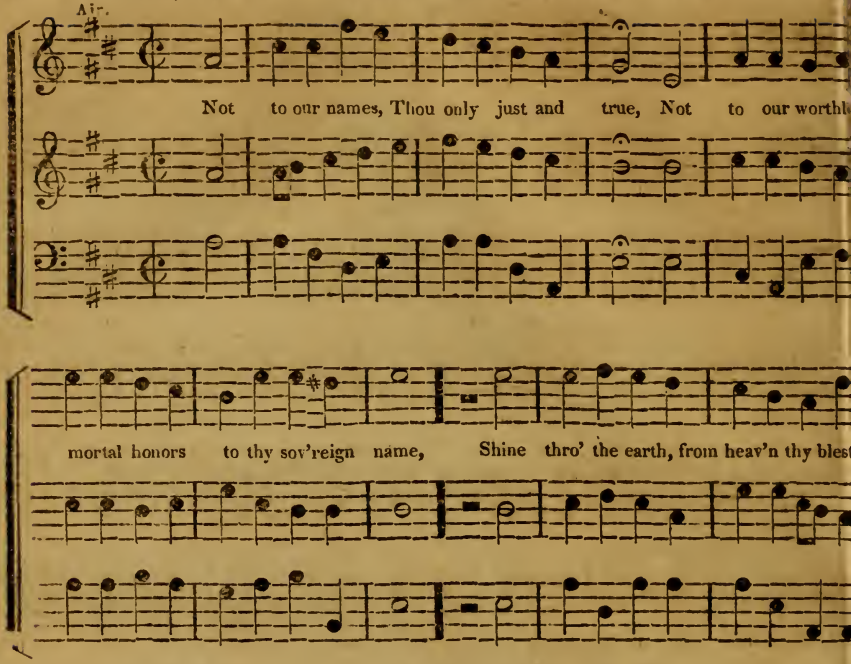

Cret.
sky, "How ter-ri-ble art thou! Sinners before thy presence fly, Or at thy

ALCESTER. 7's.

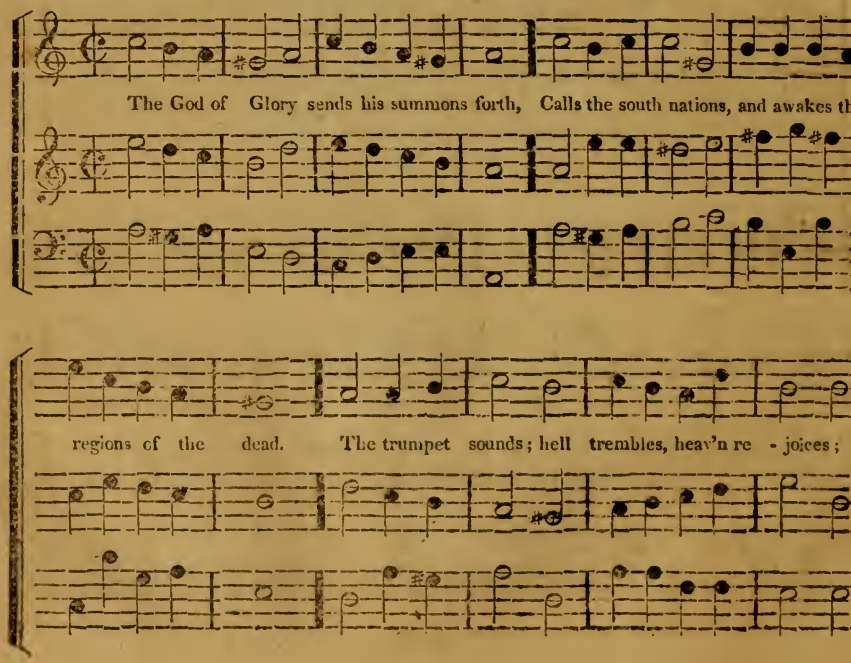

Air.
2d Treble.
When the morning paints the skies, When the morning stars a , rise;
Tenor.

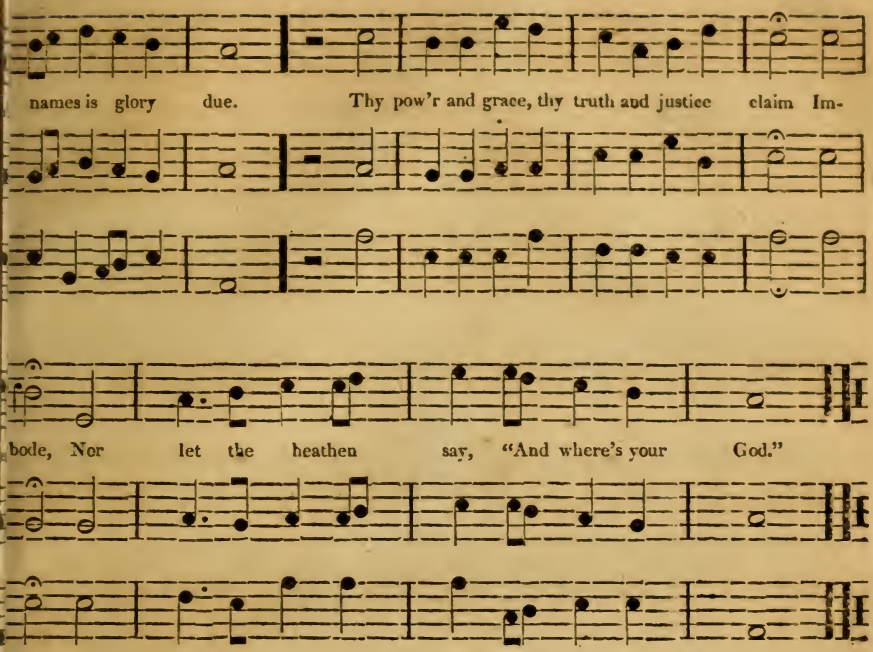

Pia.
of sound re - cord, His honors and your joys. Say to the pow'r that shakes the
For.
feet they bow, Sinners before, &c.
We thy praises will re - cord, Sovereign ruler, mighty Lord.

Ps. 115, *Watts.* NEW FIFTIETH. P. M. 10's.

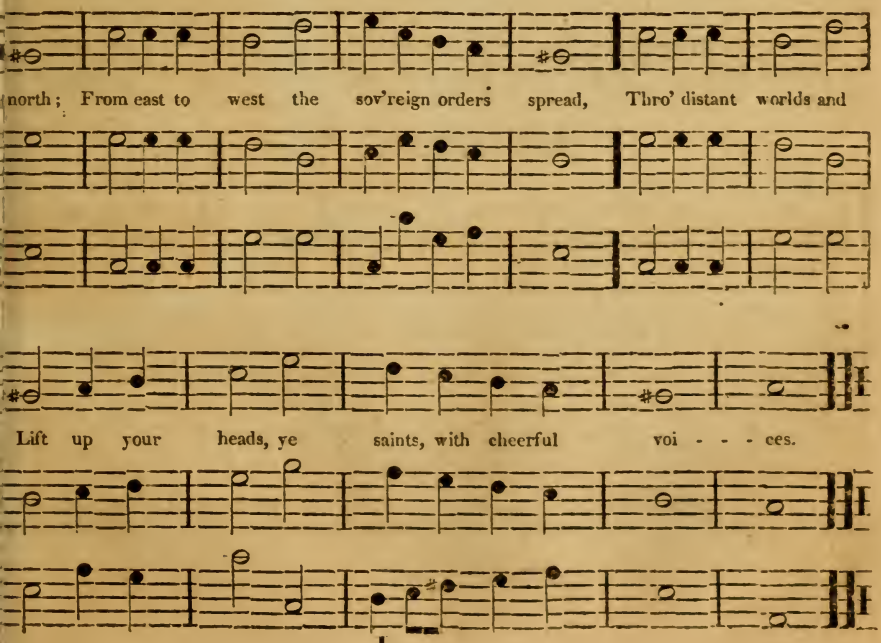

Air.
Not to our names, Thou only just and true, Not to our worthl
mortal honors to thy sov'reign name, Shine thro' the earth, from heav'n thy bles

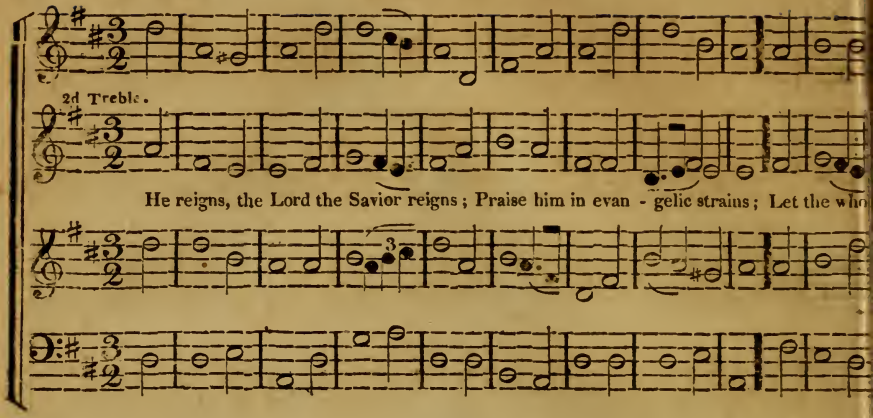
Ps. 50, *Watts.* LANDAFF. P. M.

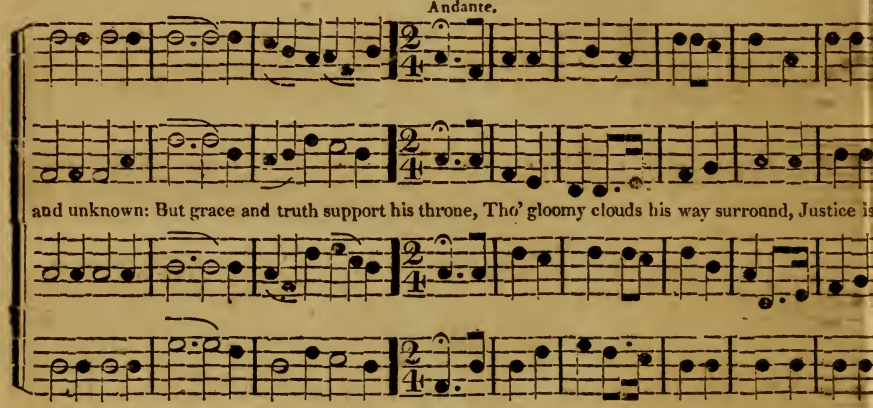

The God of Glory sends his summons forth, Calls the south nations, and awakes th
regions of the dead. The trumpet sounds; hell trembles, heav'n re - joices;


names is glory due. Thy pow'r and grace, thy truth and justice claim Im-
bode, Nor let the heathen say, "And where's your God."

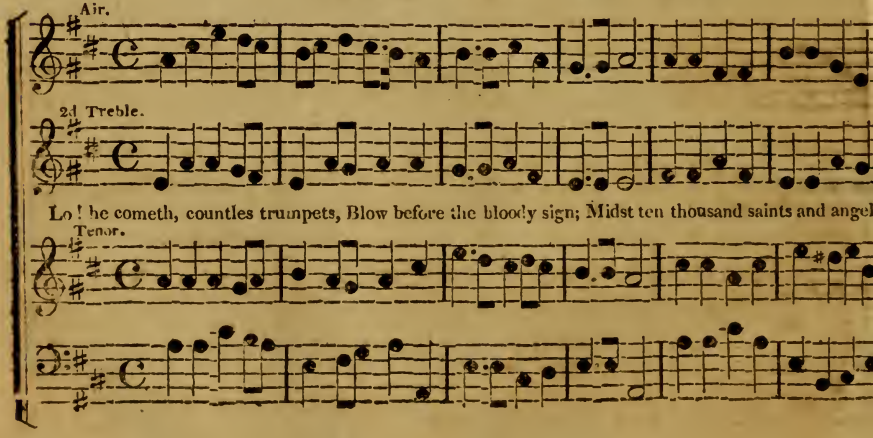
E. Blanks.


north; From east to west the sov'reign orders spread, Thro' distant worlds and
Lift up your heads, ye saints, with cheerful voi - - - ces.





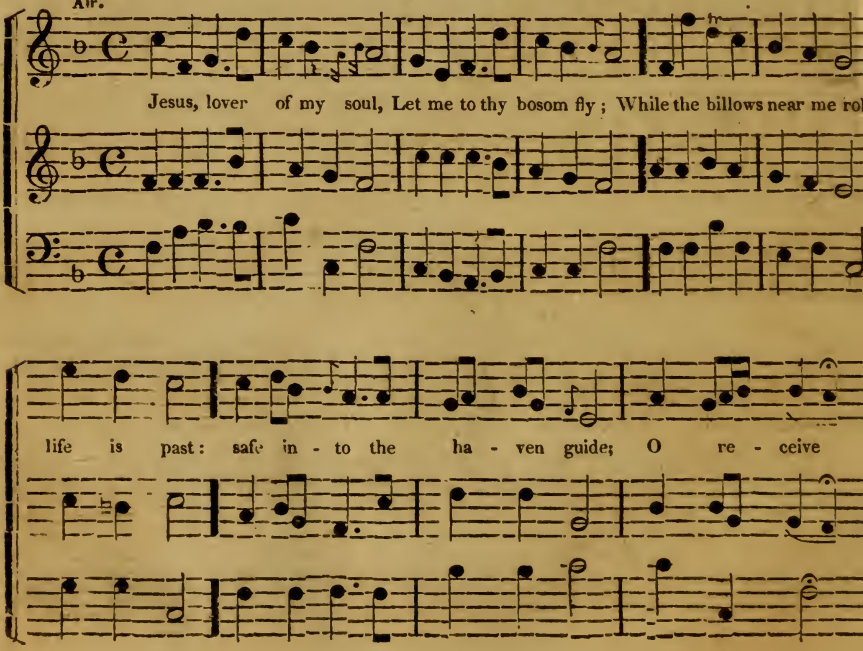
LITTLETON. 8's, 7's & 4's.

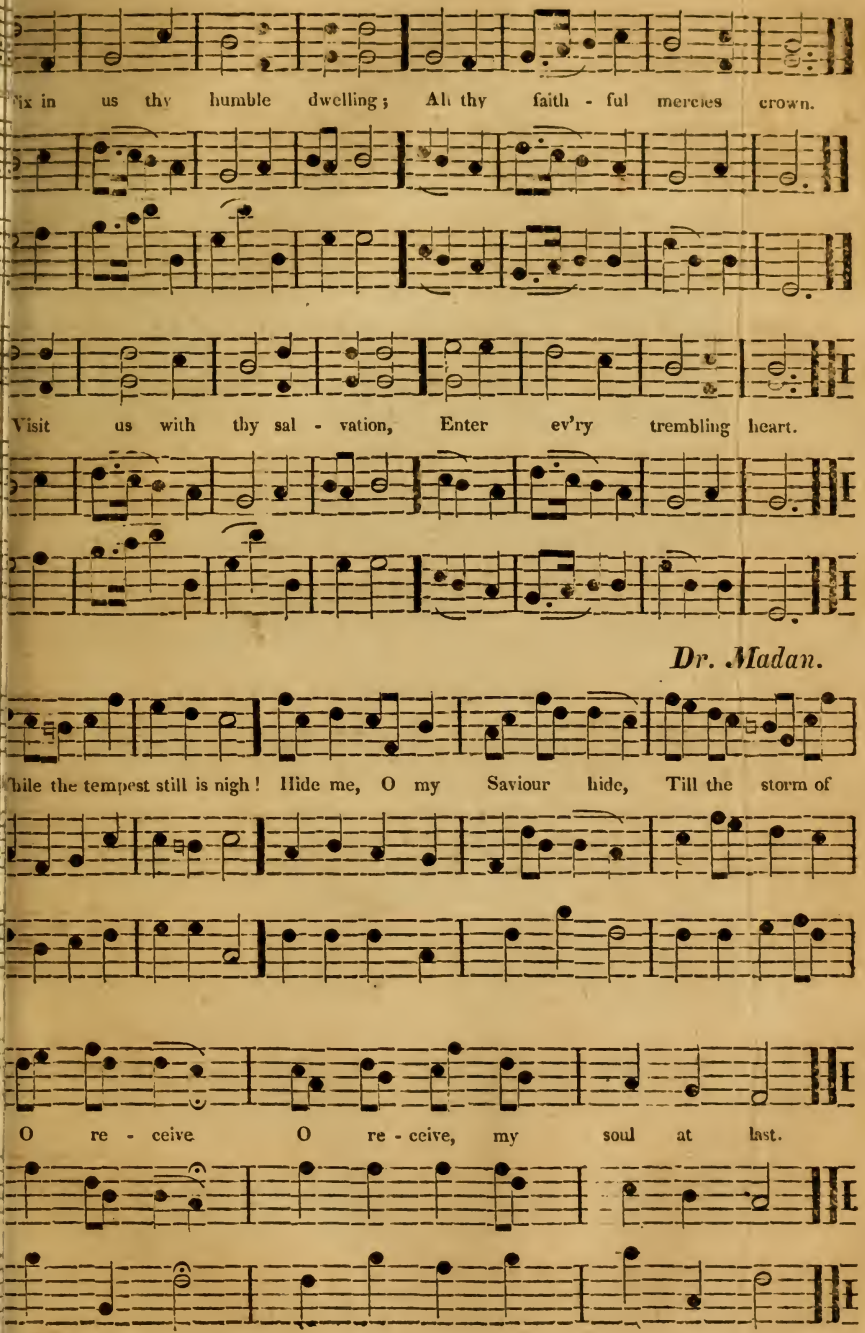


Mod.
earth in songs rejoice, And distant islands join their voice. Deep are his counsels
Cres.
their eternal ground, Tho' gloomy clouds, &c.
A. Williams.
ee the crucified shine. Hallelujah, :‖: :‖: Welcome, welcome, bleeding Lamb.

Love di - vine, all love excelling! Joy of heav'n to earth come down
Jesus, thou art all compassion? Pure un - bounded love thou art!

H. 84, *Sel.* HOTHAM. 7's.

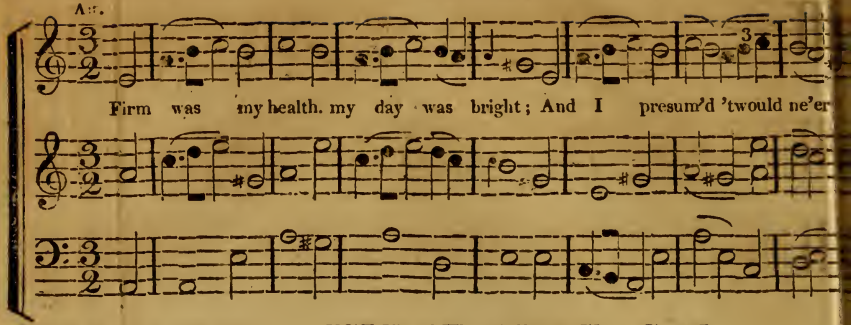

Air.
Jesus, lover of my soul, Let me to thy bosom fly; While the billows near me ro
life is past: safe in - to the ha - ven guide; O re - ceive


ix in us thy humble dwelling; All thy faith - ful mercies crown.
Visit us with thy sal - vation, Enter ev'ry trembling heart.

Dr. Madan.

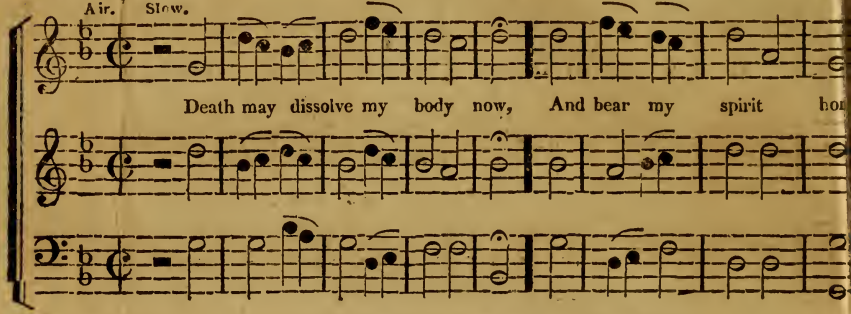
hile the tempest still is nigh! Hide me, O my Saviour hide, Till the storm of
O re - ceive O re - ceive, my soul at last.

ARMLEY. L. M.



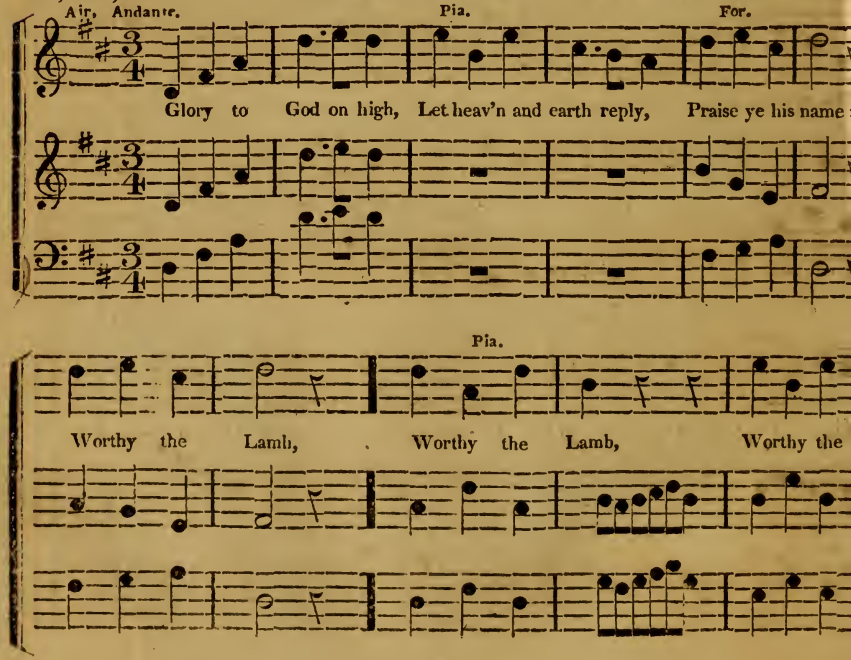
H. 27, *A. Watts.*

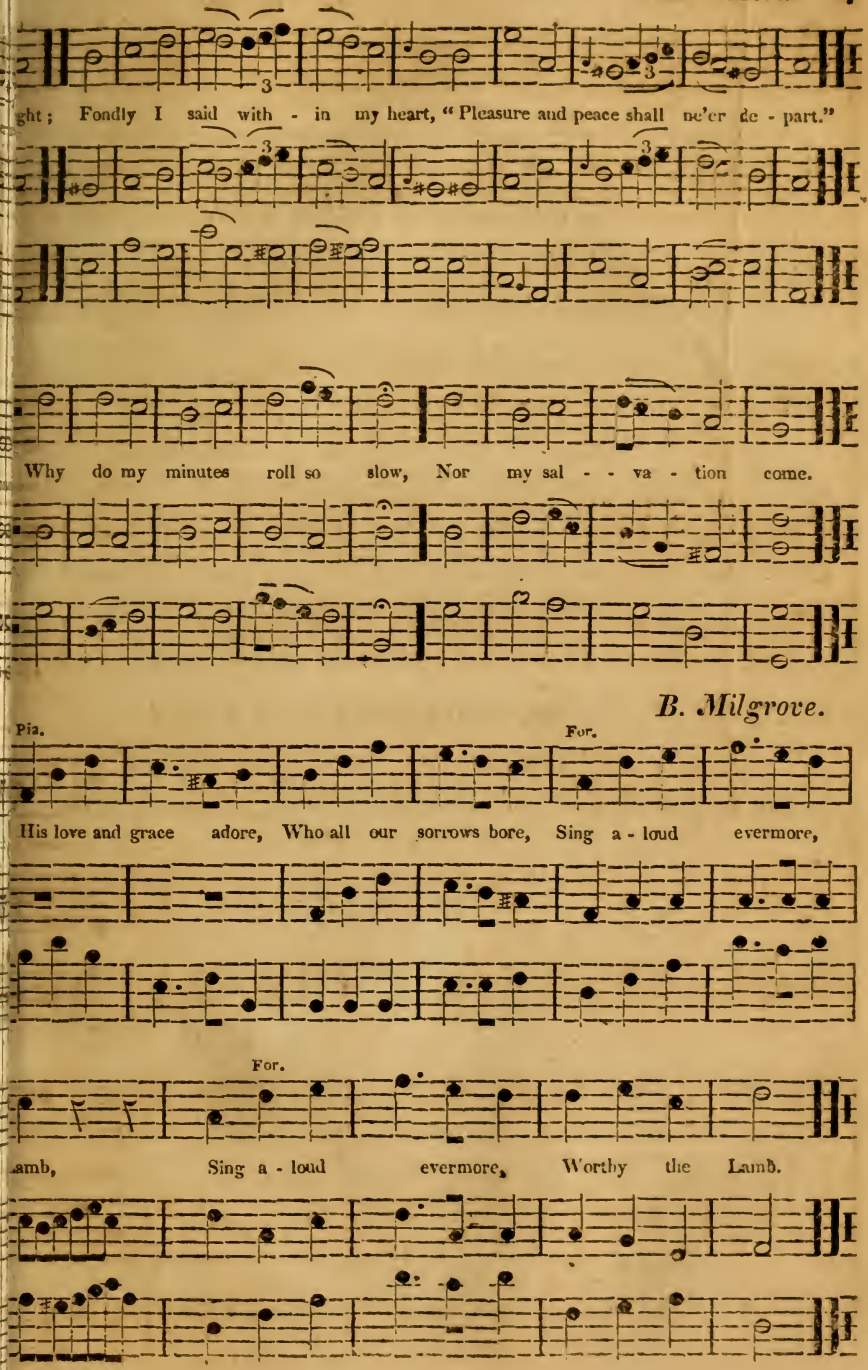
ISLE OF WIGHT. C. M.

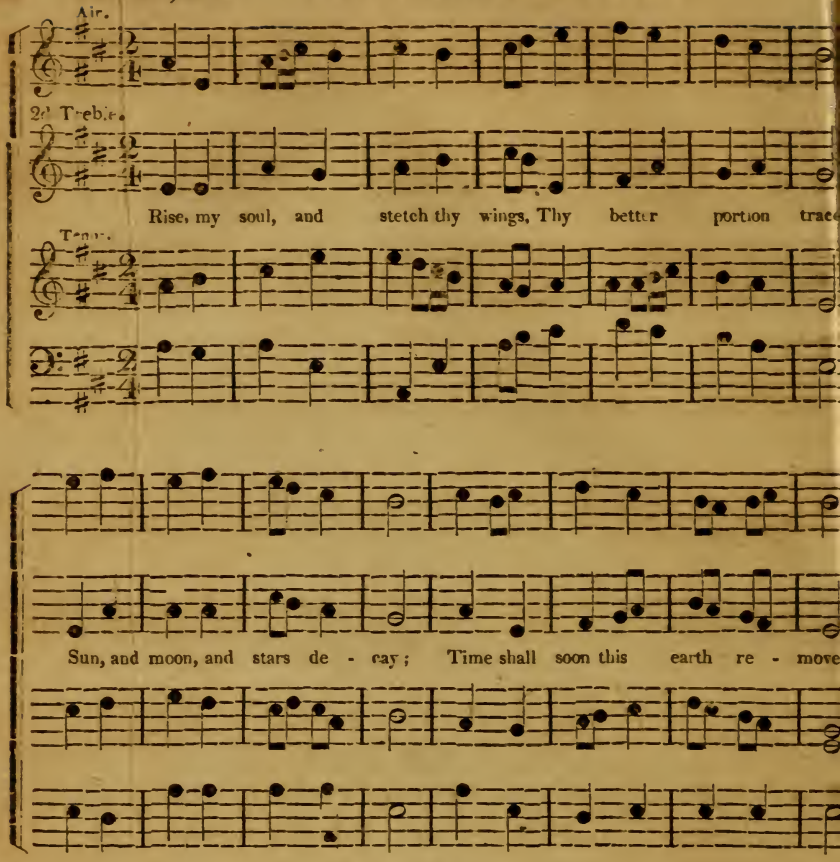


H, 30, *Sel.*

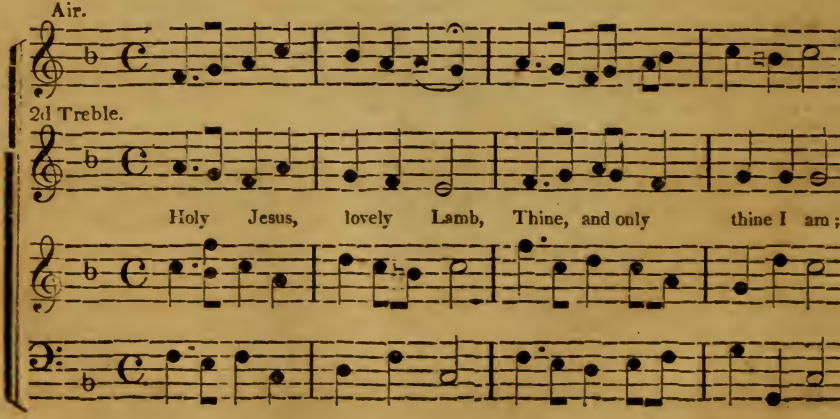
BERMONDSEY. 6's & 4's.

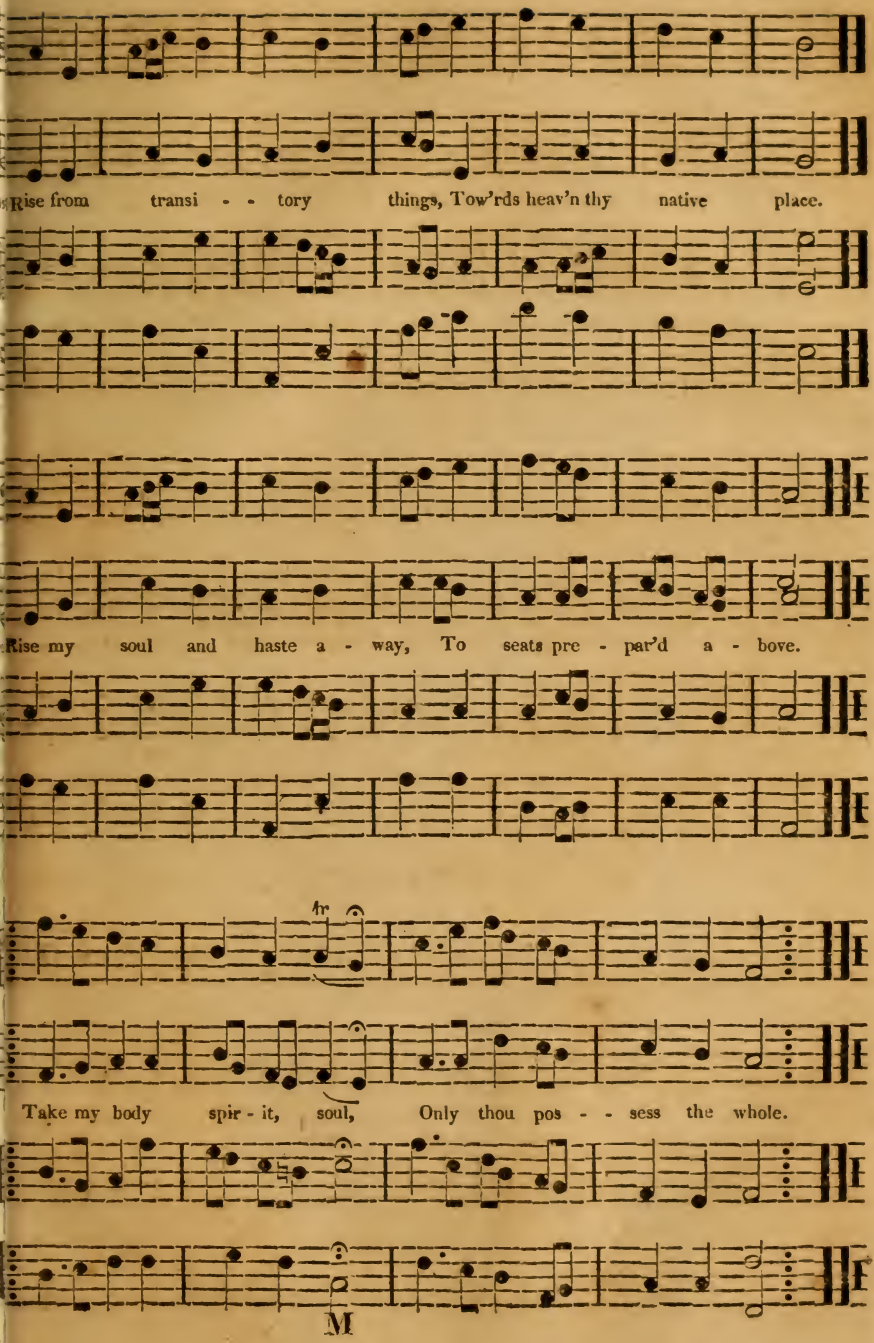

Air, Andante.
Pia.
For.
Glory to God on high, Let heav'n and earth reply, Praise ye his name
Pia.
Worthy the Lamb, Worthy the Lamb, Worthy the


ght; Fondly I said with - in my heart, "Pleasure and peace shall ne'er de - part."
Why do my minutes roll so slow, Nor my sal - - va - tion come.
B. Milgrove.
Pia.
For.
His love and grace adore, Who all our sorrows bore, Sing a - loud evermore,
For.
amb, Sing a - loud evermore, Worthy the Lamb.

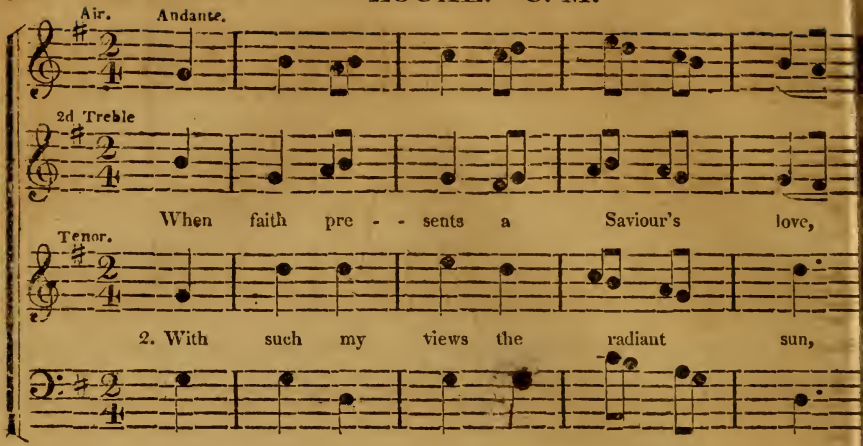

Air.
2d Treble.
Rise, my soul, and stetch thy wings, Thy better portion trace
Tenor.
Sun, and moon, and stars de - cay; Time shall soon this earth re - move

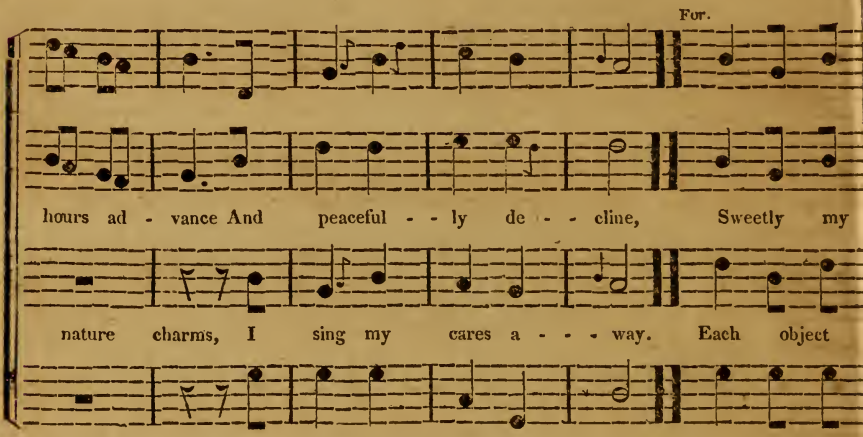
GROTON. 7's.


Air.
2d Treble.
Holy Jesus, lovely Lamb, Thine, and only thine I am;

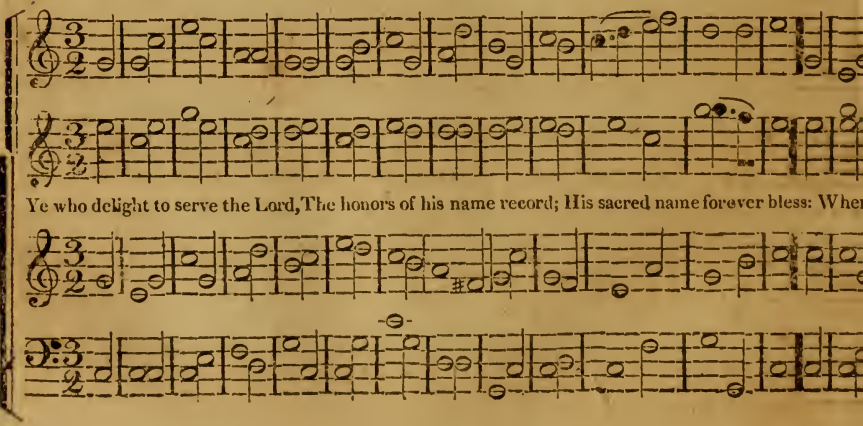

Rise from transi - - tory things, Tow'rds heav'n thy native place.
Rise my soul and haste a - way, To seats pre - par'd a - bove.
Take my body spir - it, soul, Only thou pos - - sess the whole.

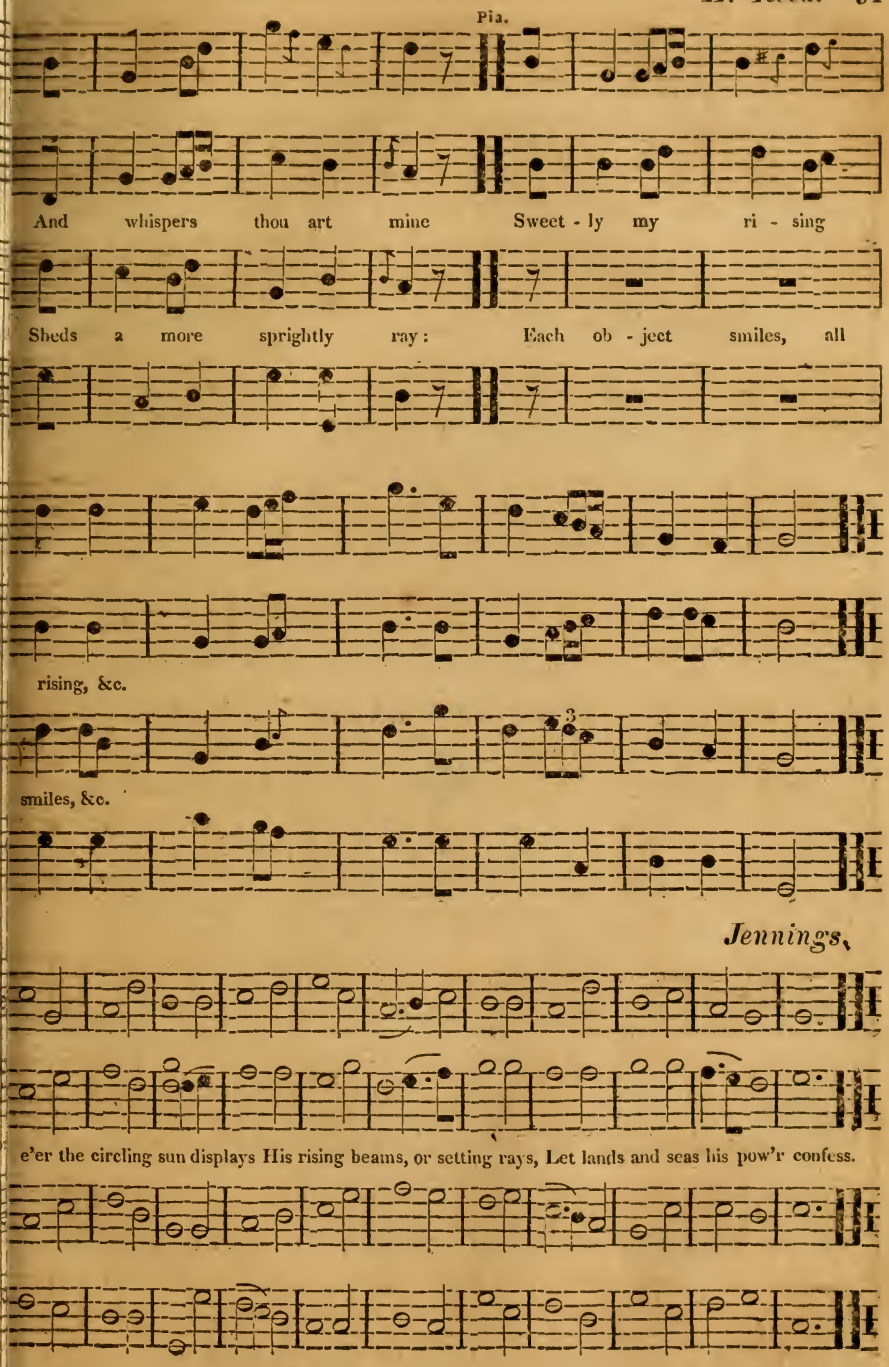
LOCKE. C. M.





Ps. 113, *Watts.* **ST. HELEN'S. L. P. M.**

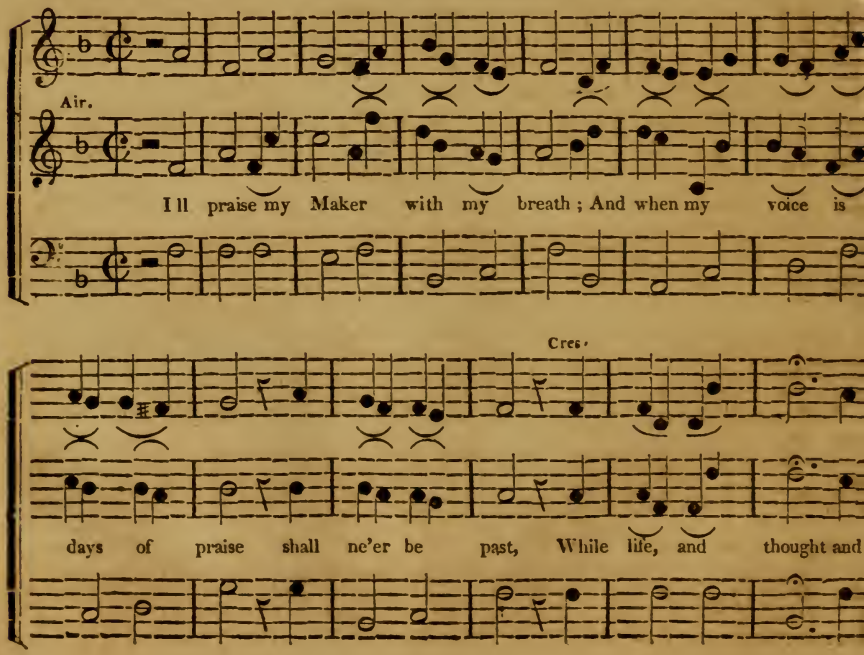


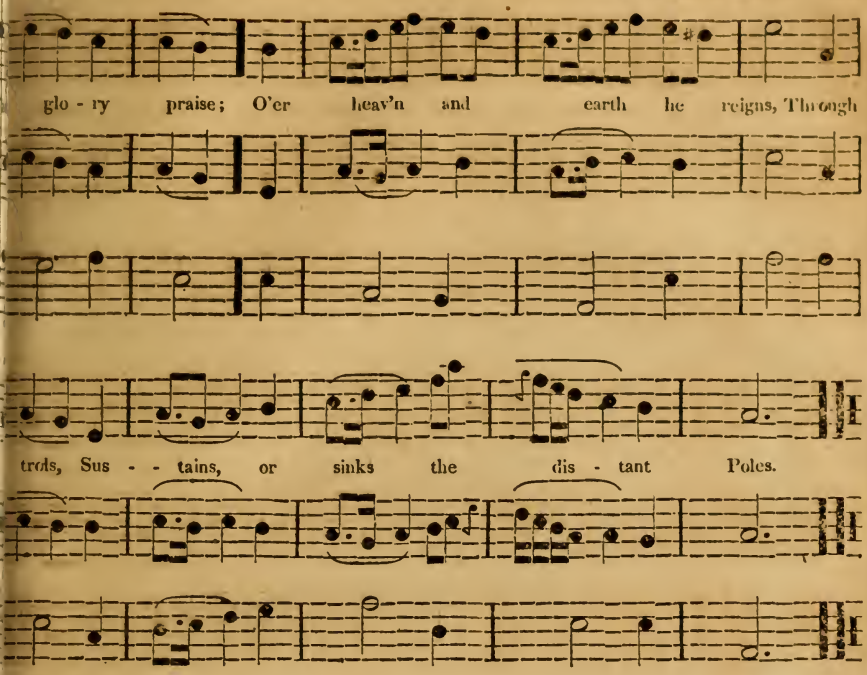

Pia.
And whispers thou art mine Sweet - ly my ri - sing
Sheds a more sprightly ray: Each ob - ject smiles, all
rising, &c.
smiles, &c.
Jennings.
e'er the circling sun displays His rising beams, or setting rays, Let lands and seas his pow'r confess.

DEDICATION HYMN. H. M.

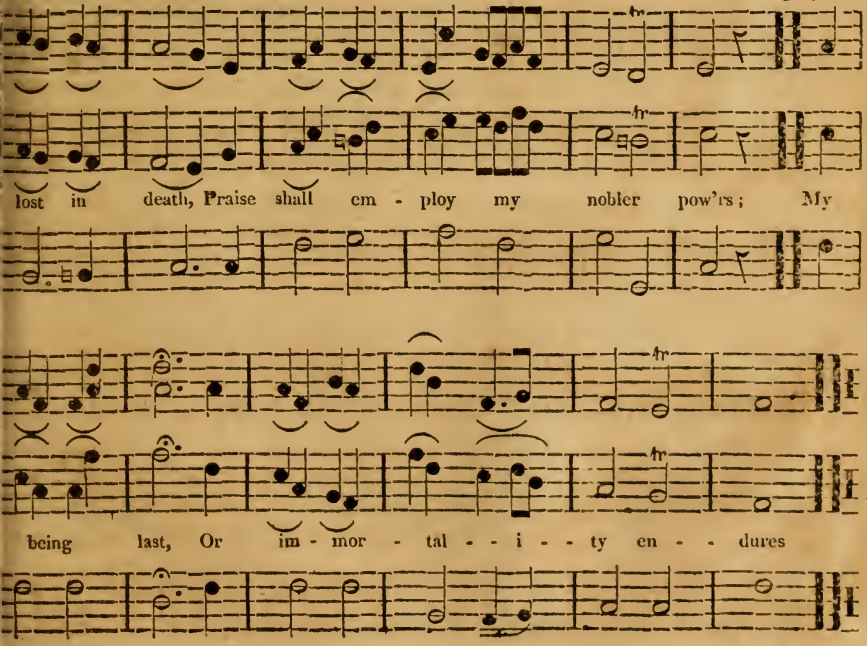
Ps. 146, *Watts.*

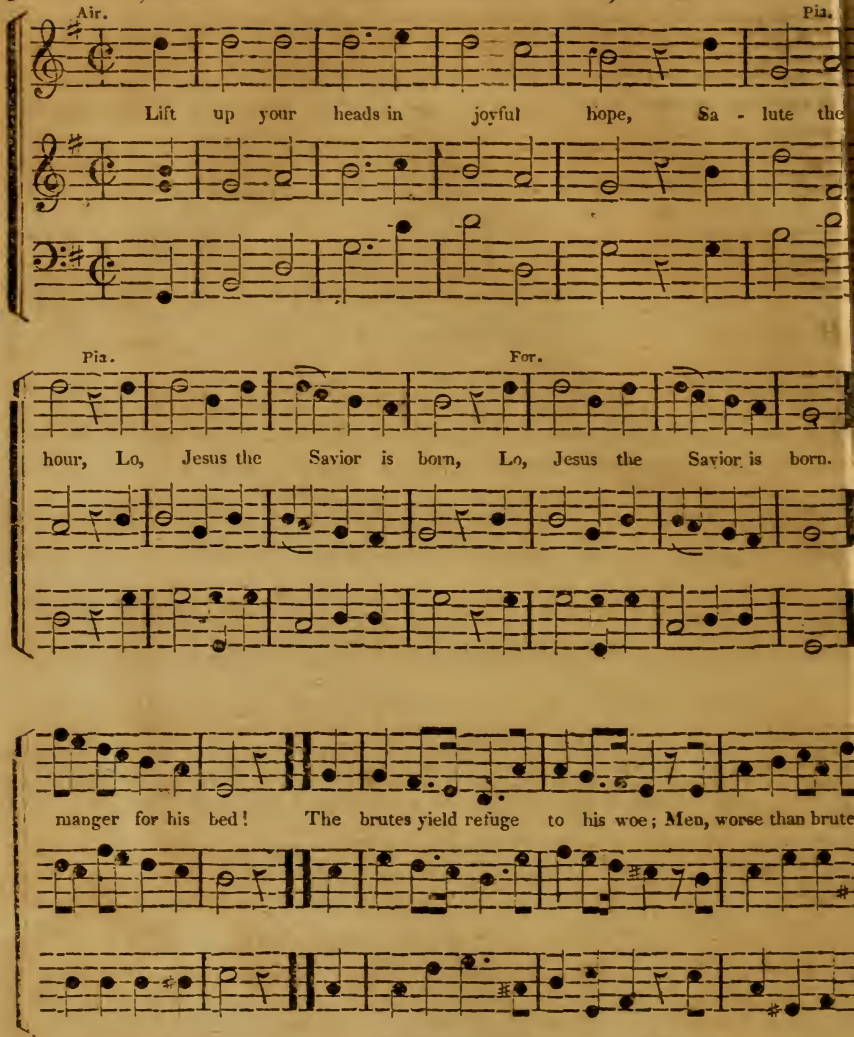
MARTINS LANE. L. P. M.


Air.
I ll praise my Maker with my breath ; And when my voice is
Cres.
days of praise shall ne'er be past, While life, and thought and

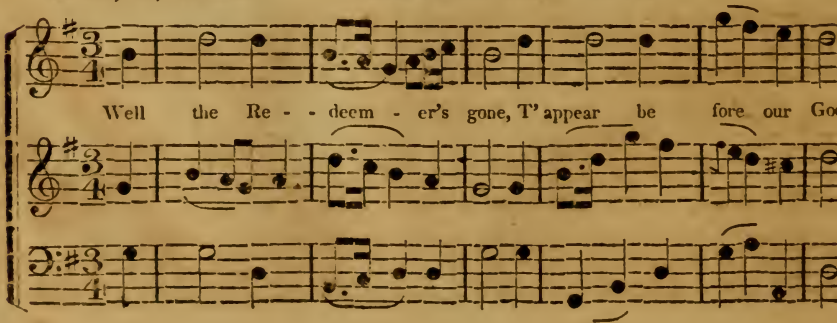

glo - ry praise; O'er heav'n and earth he reigns, Through
trods, Sus - - tains, or sinks the dis - tant Poles.

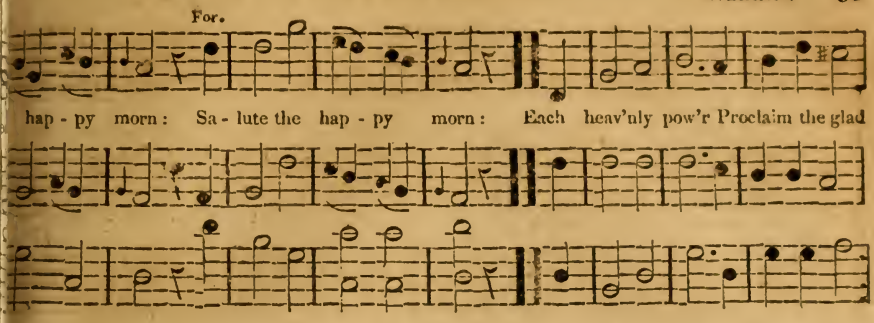
E. Lee.


Pia.
lost in death, Praise shall em - ploy my nobler pow'rs; My
being last, Or im - mor - tal - - i - - ty en - - dures

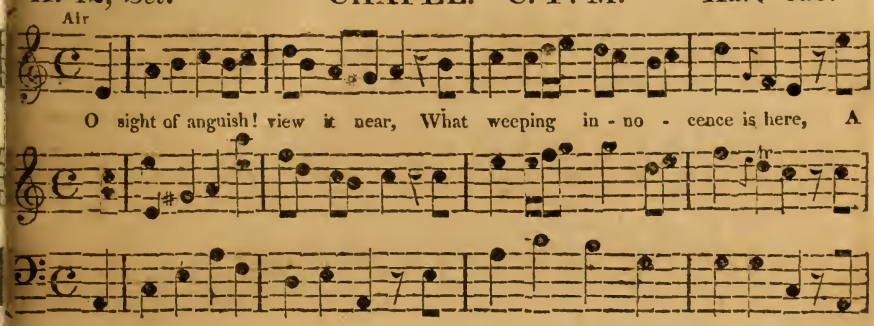

Air.
Pia.
Lift up your heads in joyful hope, Sa - lute the
Pia.
For.
hour, Lo, Jesus the Savior is born, Lo, Jesus the Savior is born.
manger for his bed! The brutes yield refuge to his woe; Men, worse than brute

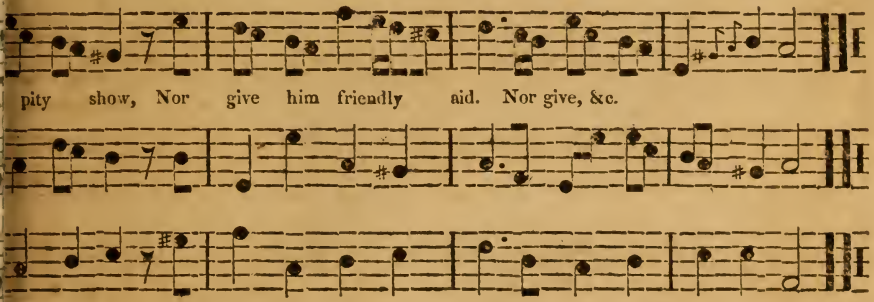
H. 36, *B, Watts.* KIBWORTH. S. M.



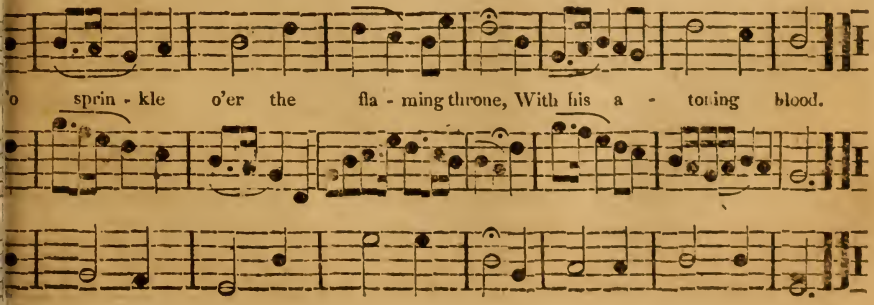


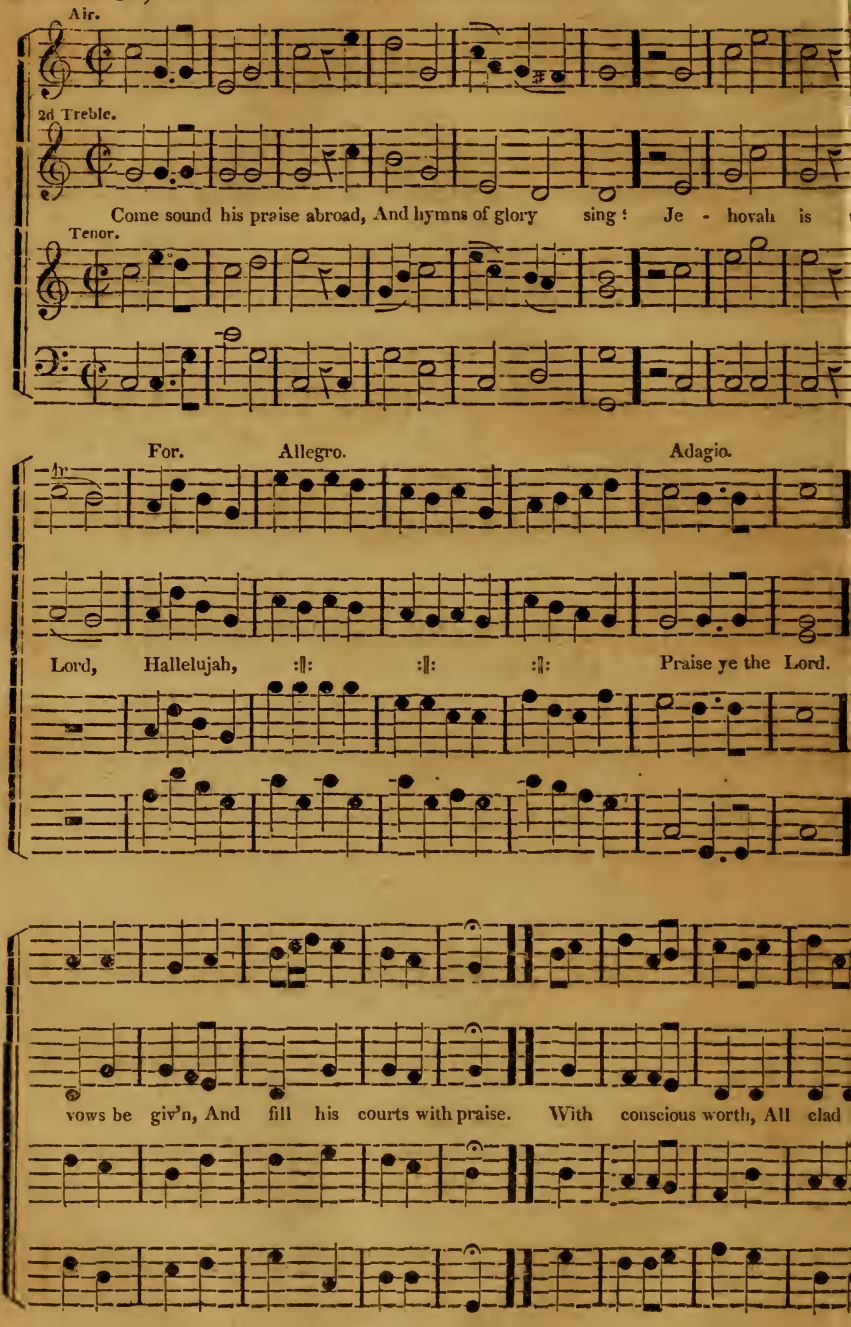
H. 12, *Sel.* **CHAPEL.** C. P. M. *Har. Sac.*



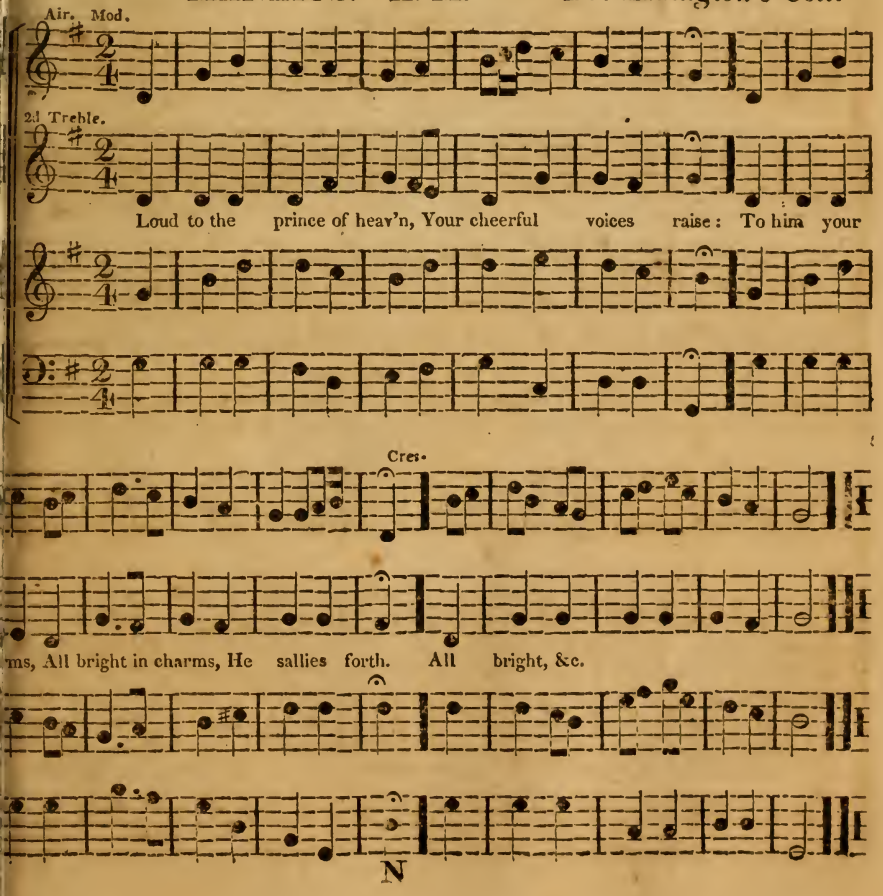


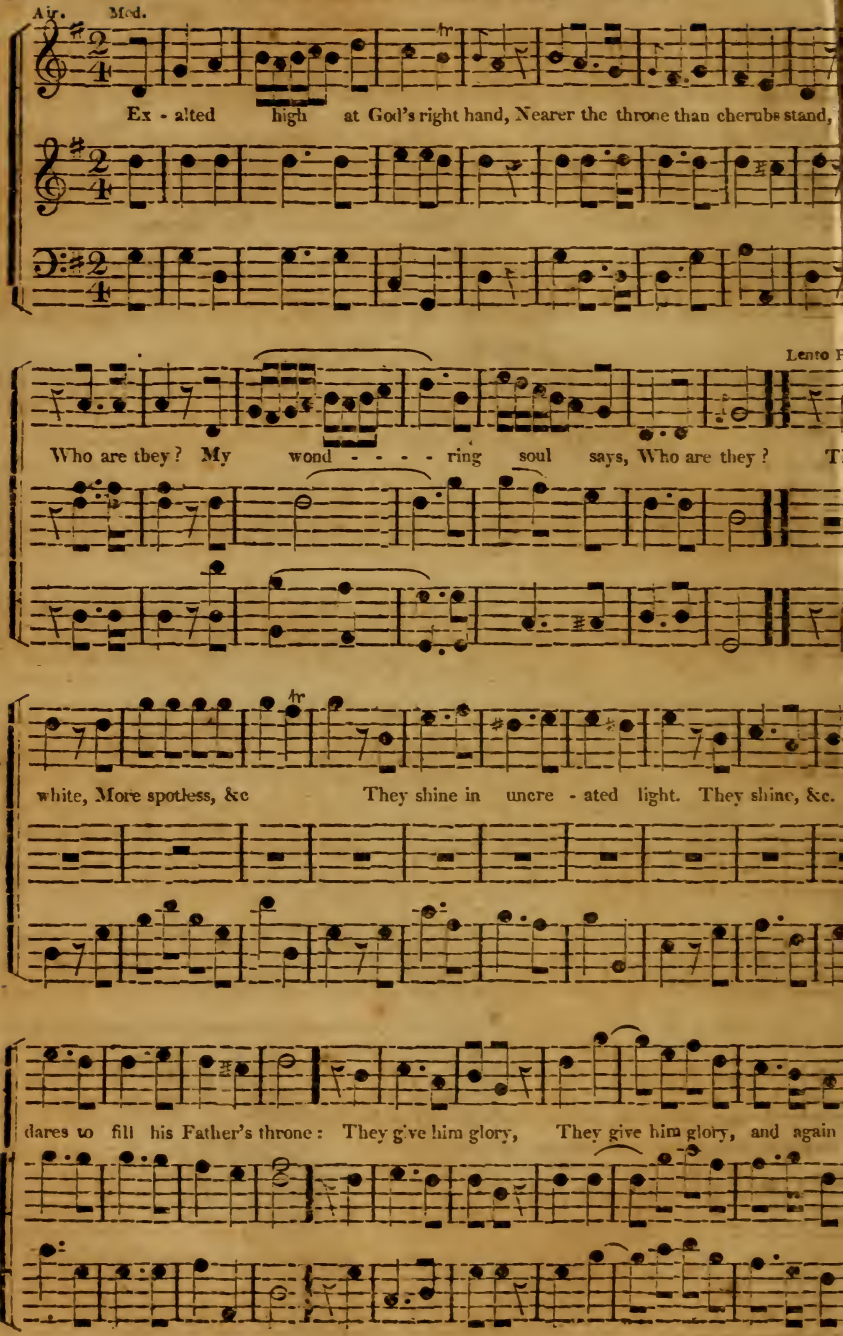
Addington's Coll.

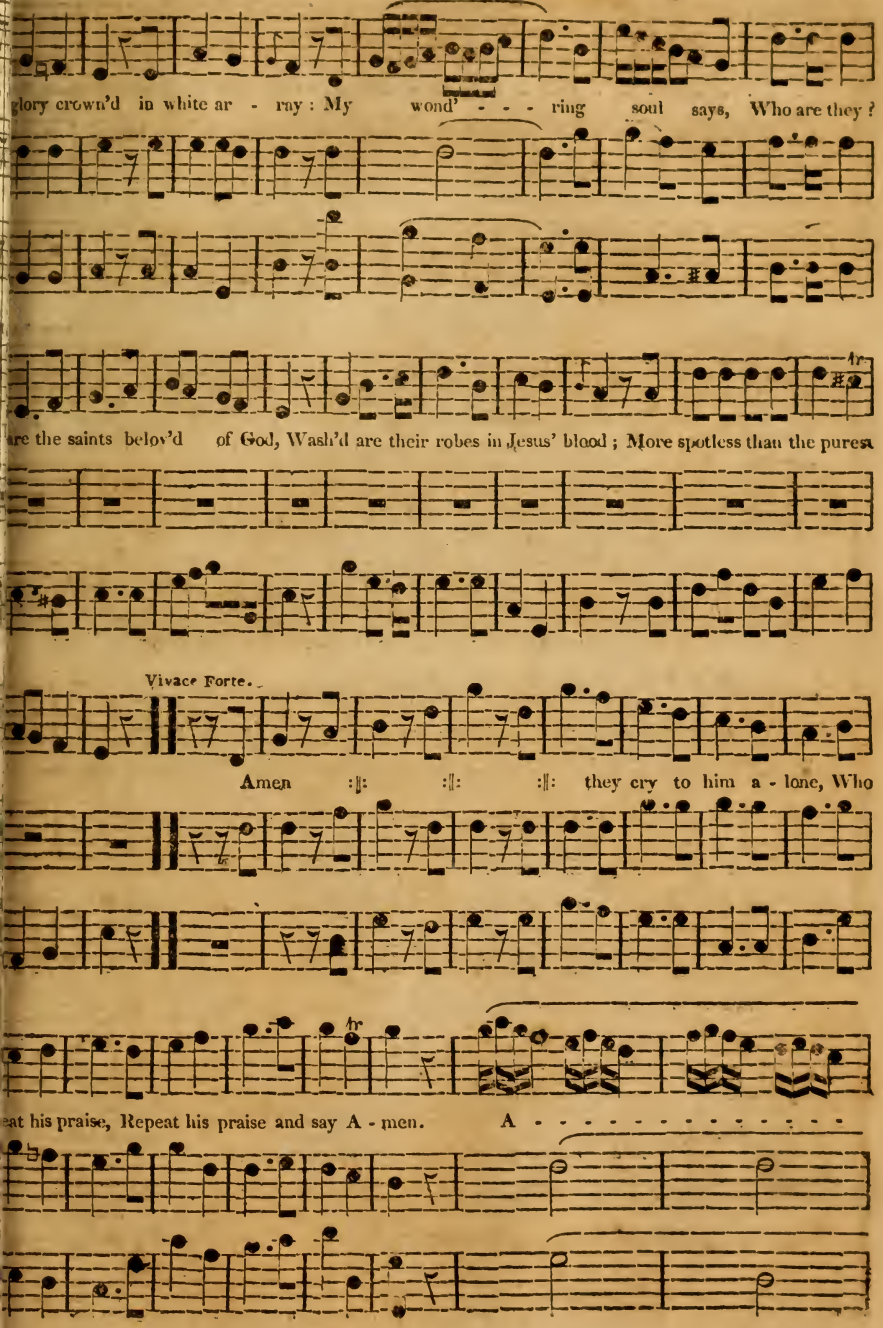


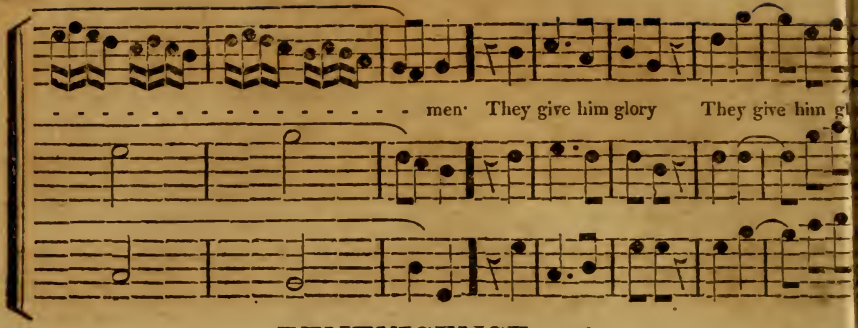

Air.
2d Treble.
Come sound his praise abroad, And hymns of glory sing: Je - hovah is
Tenor.
For.
Allegro.
Adagio.
Lord, Hallelujah, :‖: :‖: :‖: Praise ye the Lord.
vows be giv'n, And fill his courts with praise. With conscious worth, All clad

MANLIUS. H. M. *Dr. Addington's Coll.*

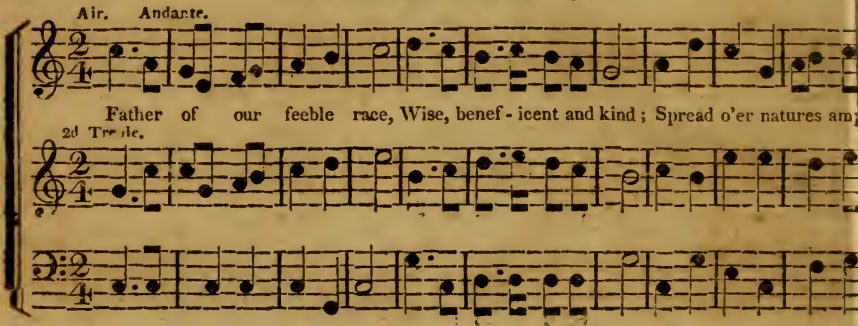

Air. Mod.
2d Treble.
Loud to the prince of heav'n, Your cheerful voices raise: To him your
Cres.
ms, All bright in charms, He sallies forth. All bright, &c.

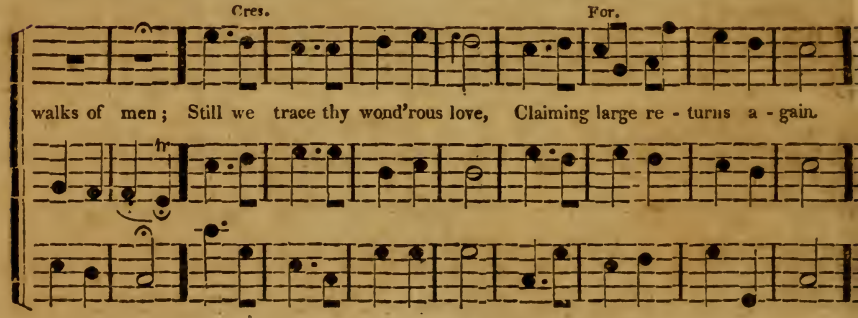

Air. Mod.
Ex - alted high at God's right hand, Nearer the throne than cherubs stand,
Lento
Who are they? My wond - - - - ring soul says, Who are they?
white, More spotless, &c They shine in uncre - ated light. They shine, &c.
dares to fill his Father's throne: They give him glory, They give him glory, and again

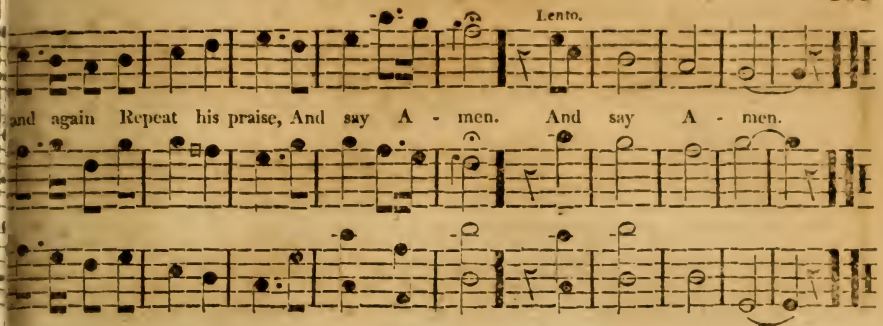

glory crown'd in white ar - ray : My wond' - - - ring soul says, Who are they ?
are the saints belov'd of God, Wash'd are their robes in Jesus' blood ; More spotless than the purest
Vivace Forte.
Amen :‖: :‖: :‖: they cry to him a - lone, Who
eat his praise, Repeat his praise and say A - men. A - - - - - - - - - - - -

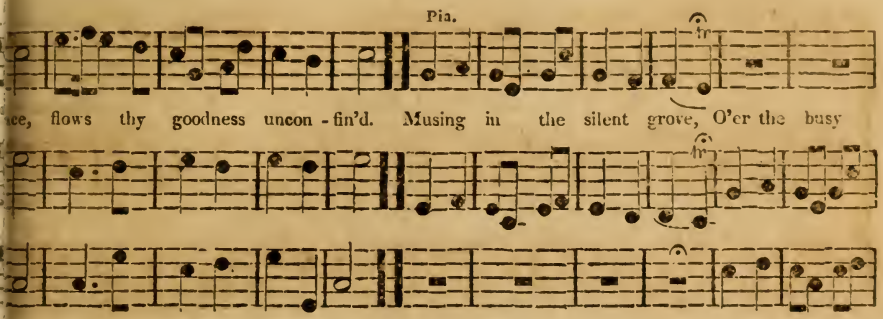


BENEFICENCE. 7's.

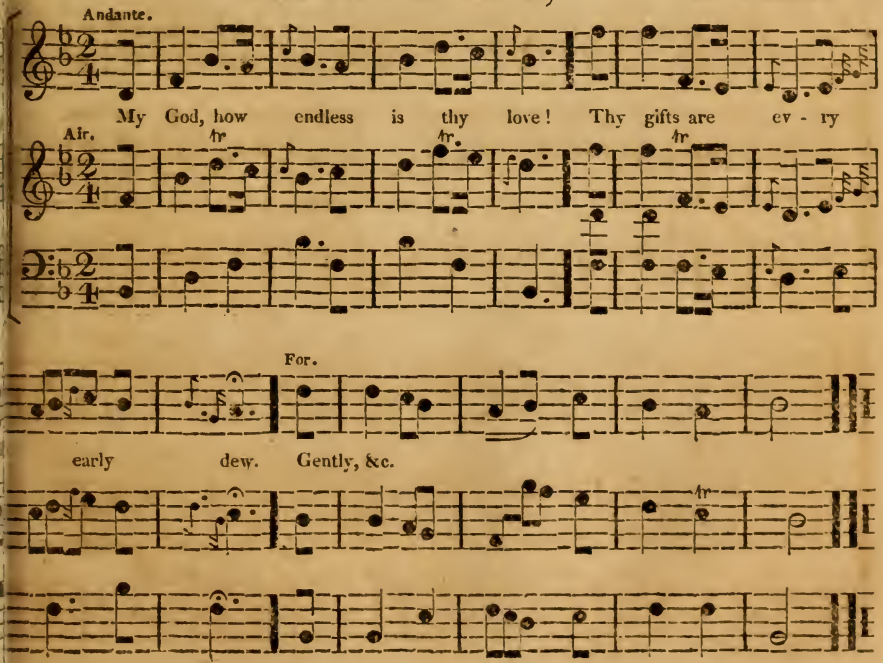


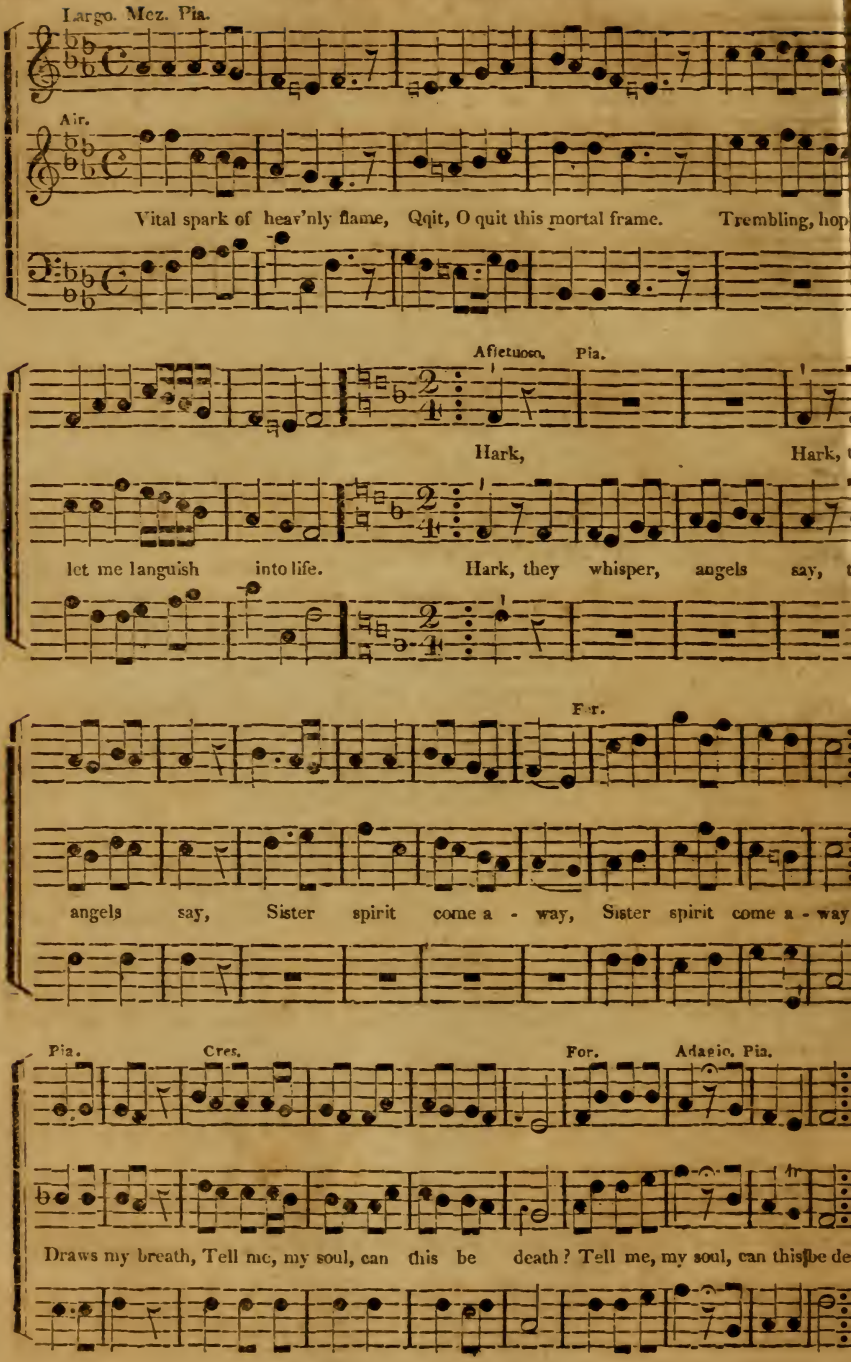


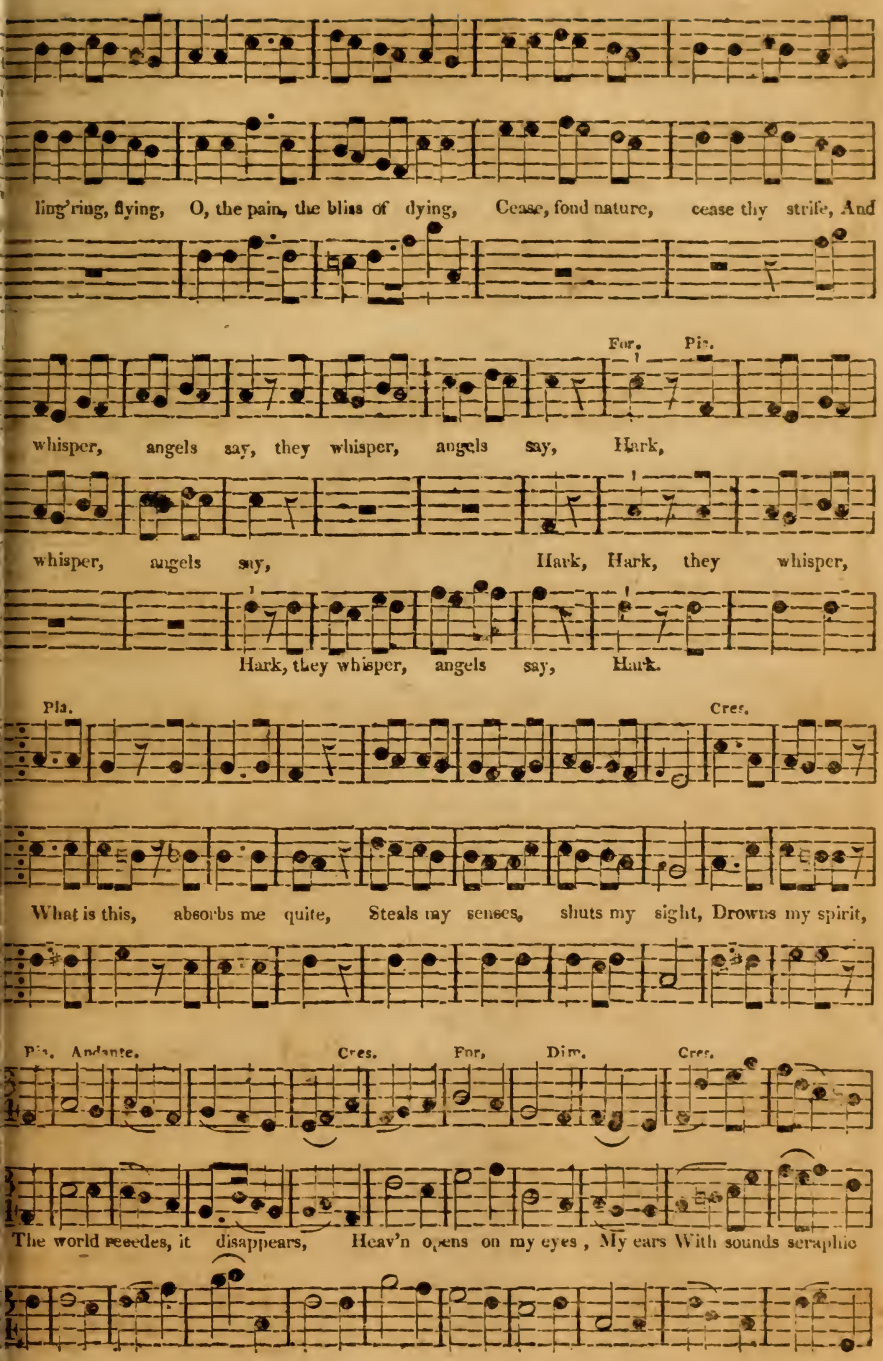


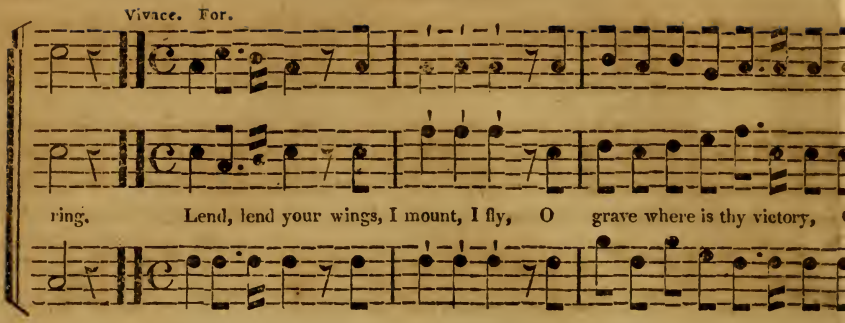


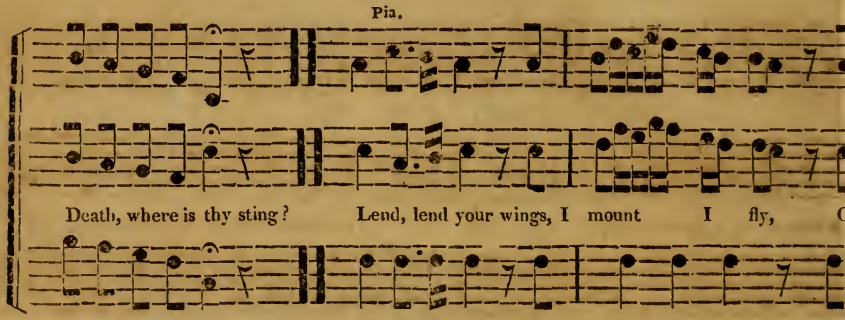
NANTWICH. L. M, *Dr. Madan.*

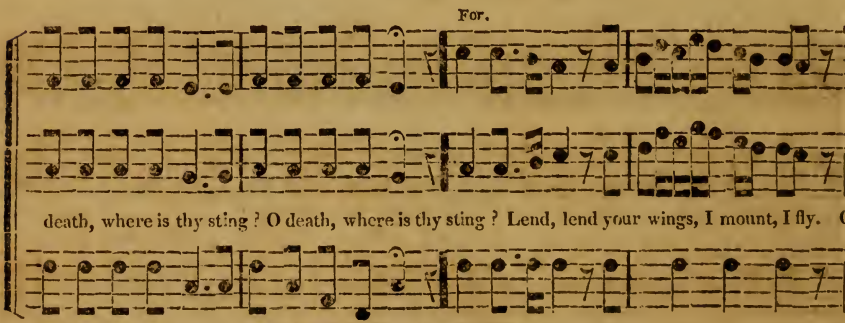



Largo. Mez. Pia.
Air.
Vital spark of heav'nly flame, Qqit, O quit this mortal frame. Trembling, hop
Affetuoso. Pia.
Hark, Hark,
let me languish into life. Hark, they whisper, angels say,
For.
angels say, Sister spirit come a - way, Sister spirit come a - way
Pia. Cres. For. Adagio. Pia.
Draws my breath, Tell me, my soul, can this be death? Tell me, my soul, can this be de

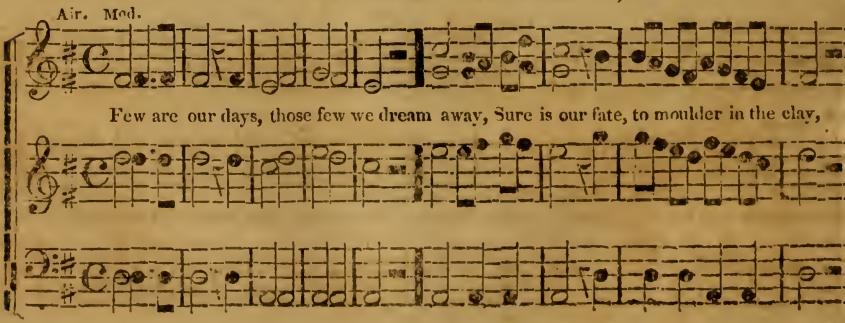

ling'ring, flying, O, the pain, the bliss of dying, Cease, fond nature, cease thy strife, And
For. Pia.
whisper, angels say, they whisper, angels say, Hark,
whisper, angels say, Hark, Hark, they whisper,
Hark, they whisper, angels say, Hark.
Pia.
Cres.
What is this, absorbs me quite, Steals my senses, shuts my sight, Drowns my spirit,
Pia. Andante.
Cres.
For,
Dim.
Cres.
The world recedes, it disappears, Heav'n opens on my eyes, My ears With sounds seraphic



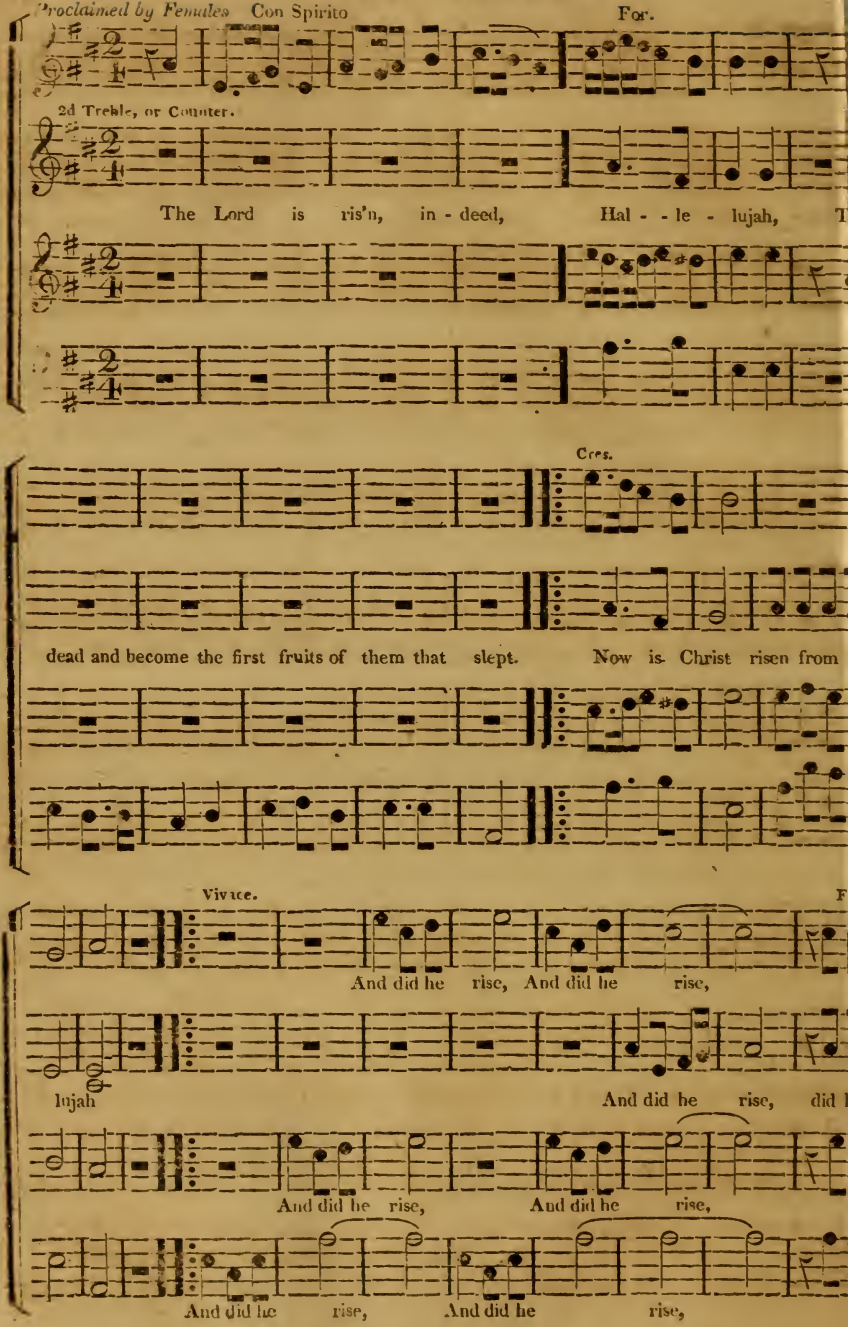


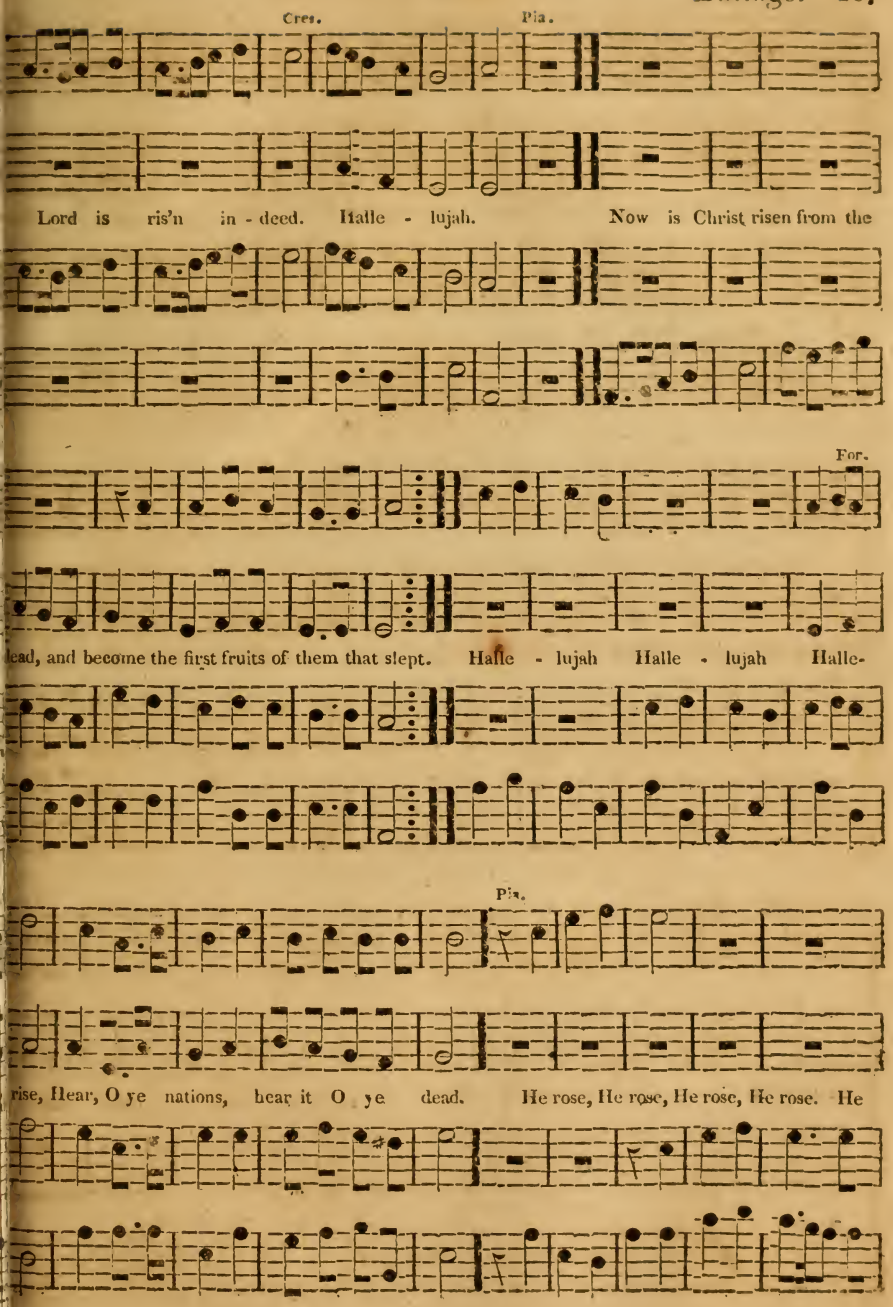


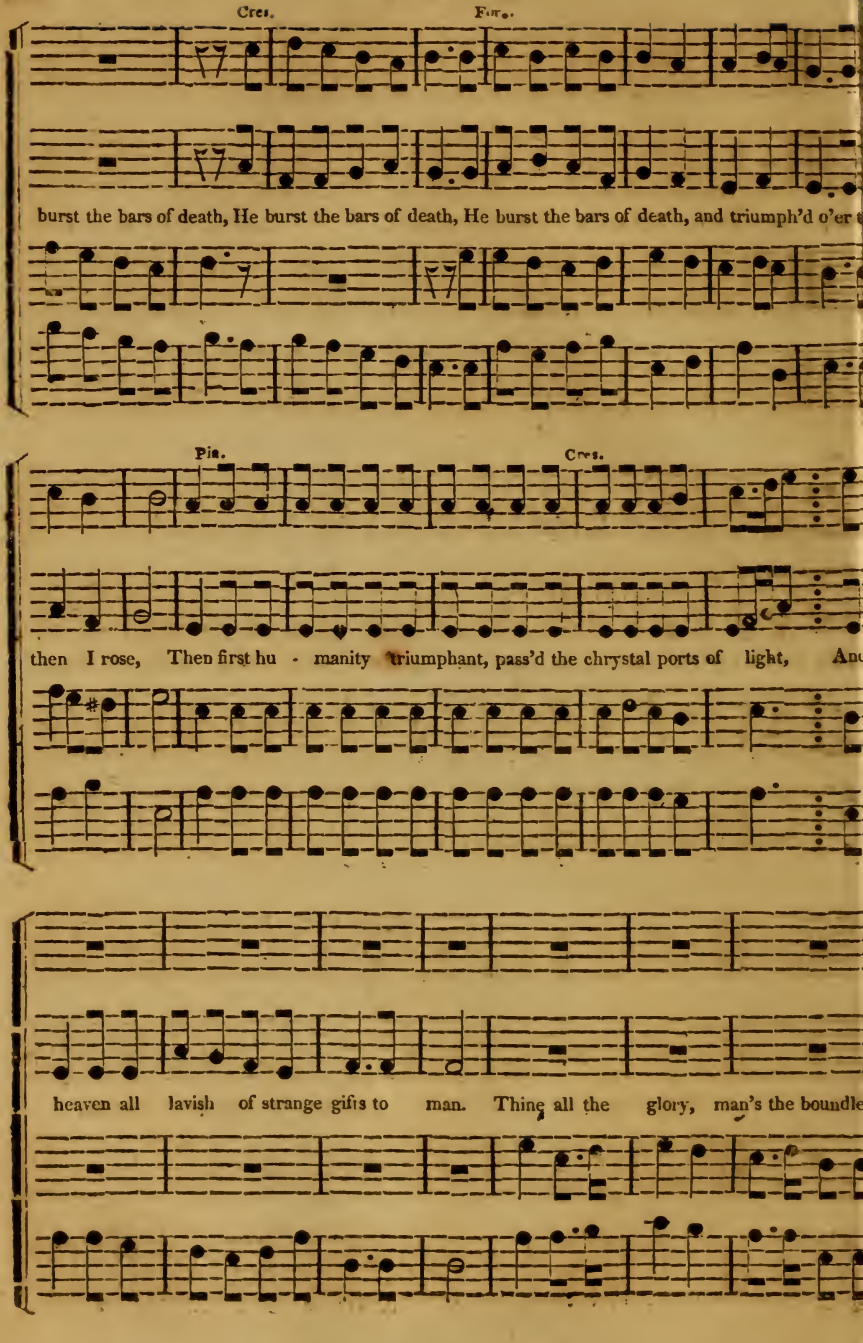
FUNERAL DIRGE. 10,s.

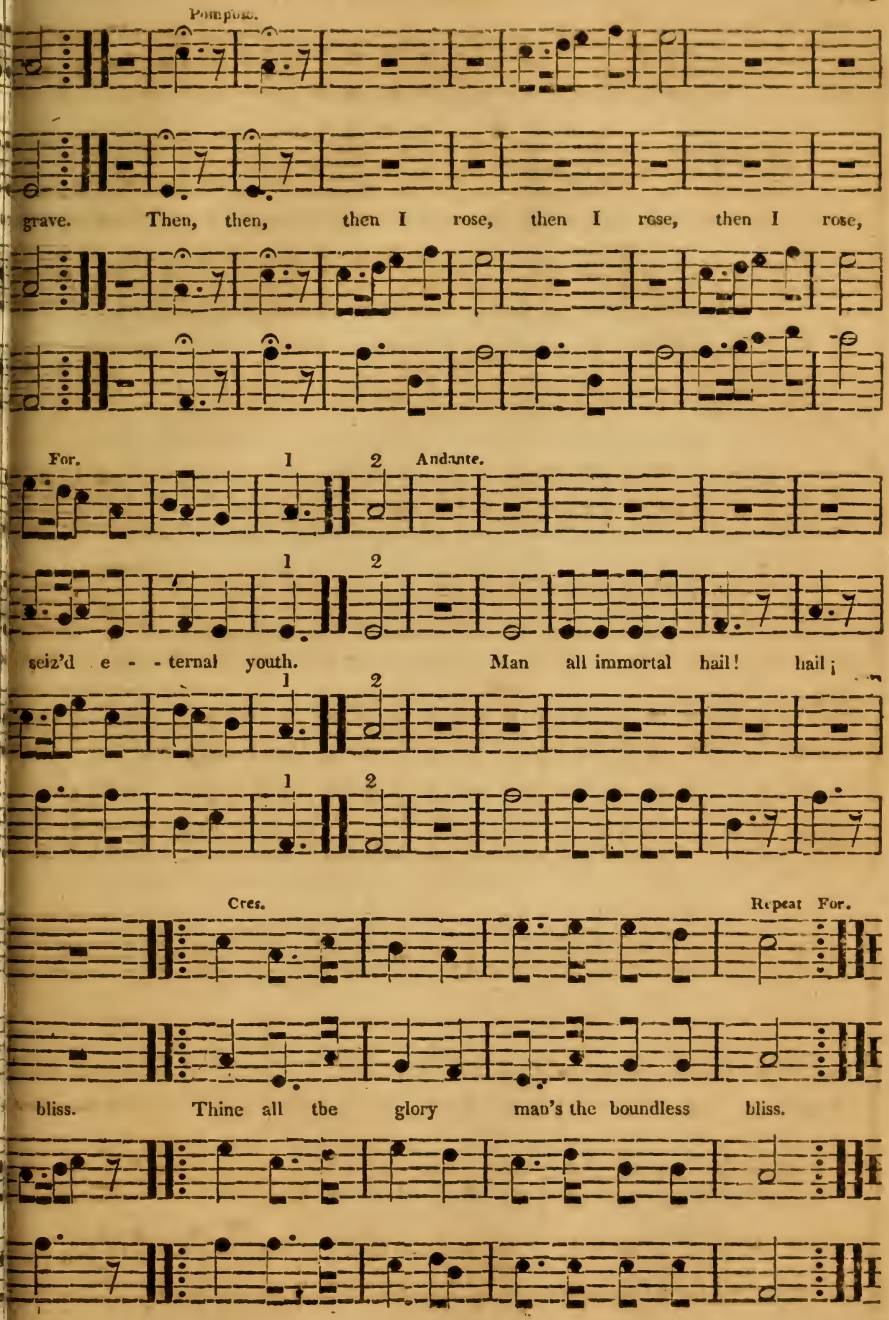


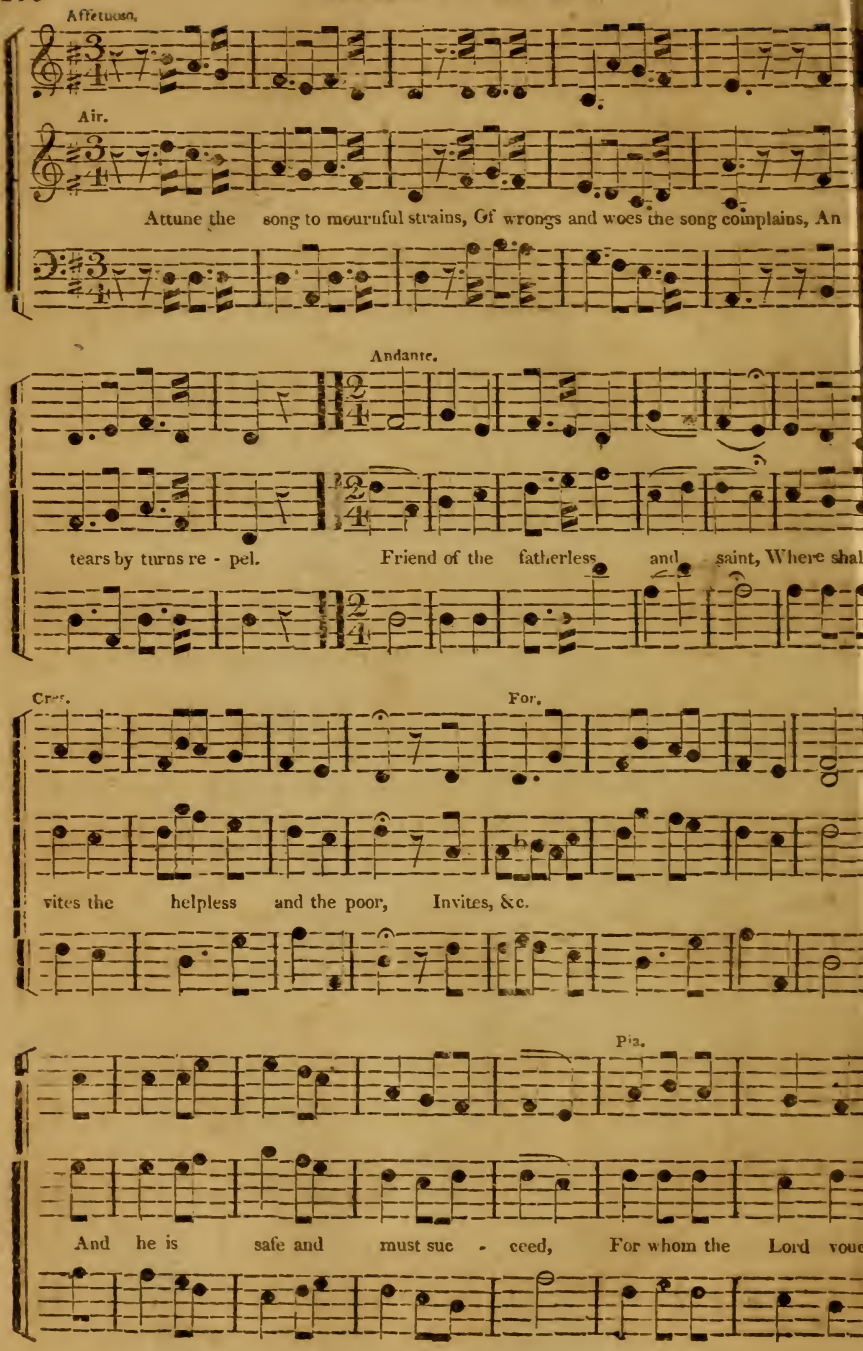
grave, where is thy victory, O death, where is thy sting? O grave, where is thy victory, O
grave, where is thy victory, thy victory, O grave, where is thy victory, thy victory. O
Mod.
grave, where is thy victory, thy victory? O death, O death, where is thy sting?
G. F. Handel.
For. ia. For. Pia.
Rise immortal soul, above thine earthly fate, Time yet is thine, but soon it is too late.
O

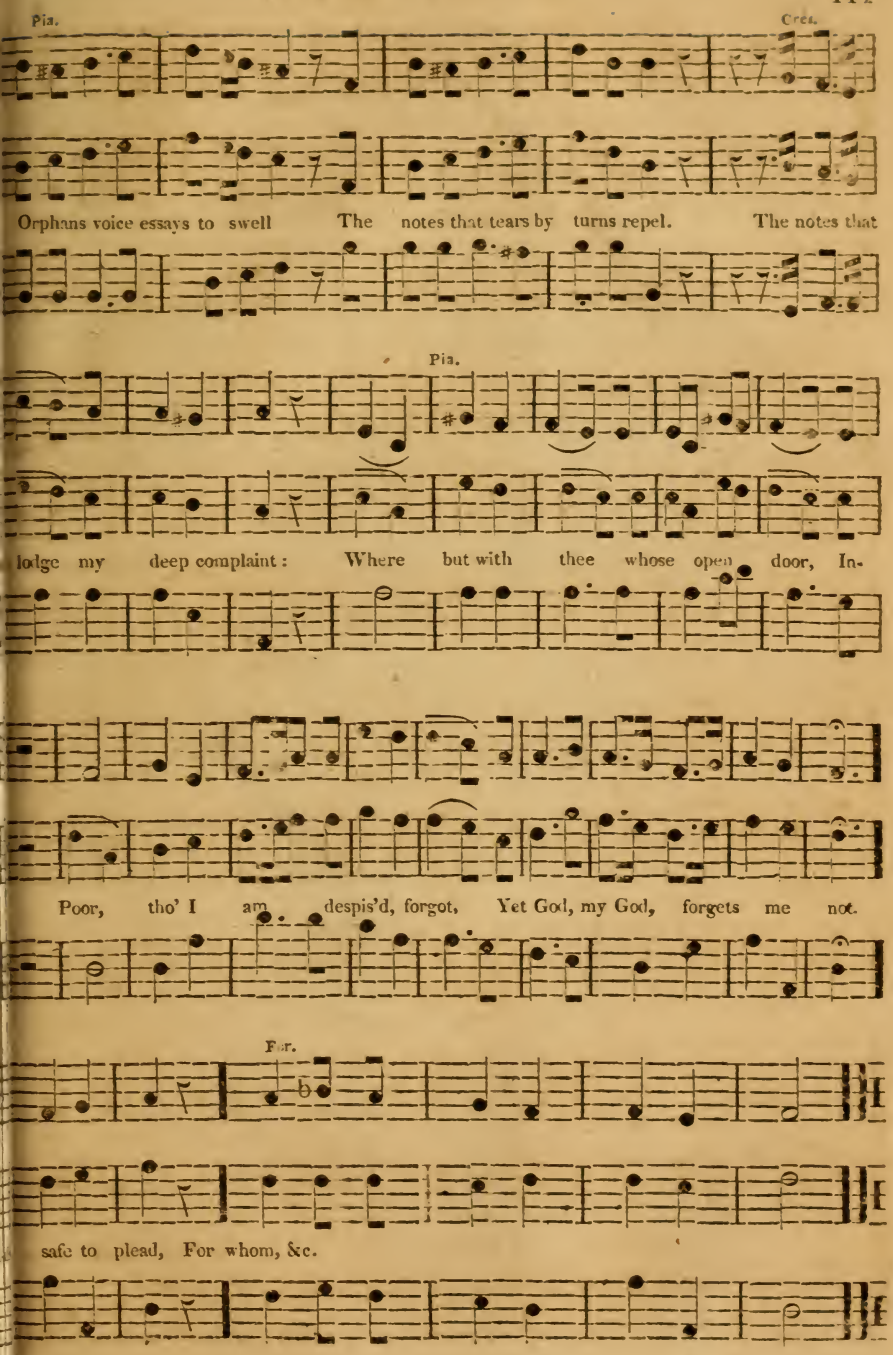

Proclaimed by Females Con Spirito For.
2d Treble, or Counter.
The Lord is ris'n, in - deed, Hal - - le - lujah,
Cres.
dead and become the first fruits of them that slept. Now is Christ risen from
Vivace.
And did he rise, And did he rise,
lujah
And did he rise, did
And did he rise, And did he rise,
And did he rise, And did he rise,


Cres.
Pia.
Lord is ris'n in - deed. Halle - lujah. Now is Christ risen from the
For.
dead, and become the first fruits of them that slept. Halle - lujah Halle - lujah Halle-
Pia.
rise, Hear, O ye nations, hear it O ye dead. He rose, He rose, He rose, He rose. He


Cres.
Forte.
burst the bars of death, He burst the bars of death, He burst the bars of death, and triumph'd o'er t
Pia.
Cres.
then I rose, Then first hu - manity triumphant, pass'd the chrystal ports of light, An
heaven all lavish of strange gifts to man. Thine all the glory, man's the boundle

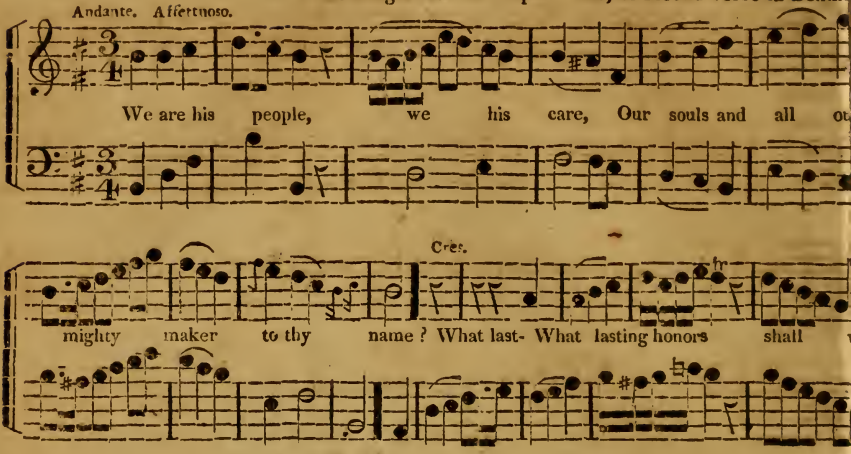

Pomposo.
grave. Then, then, then I rose, then I rose, then I rose,
For.
1
2
Andante.
seiz'd e - - ternal youth. Man all immortal hail! hail;
Cres.
Repeat For.
bliss. Thine all the glory man's the boundless bliss.


Affetuoso.
Air.
Attune the song to mournful strains, Of wrongs and woes the song complains, An
Andante.
tears by turns re - pel. Friend of the fatherless and saint, Where shal
Cres.
For.
vites the helpless and the poor, Invites, &c.
Pia.
And he is safe and must suc - ceed, For whom the Lord

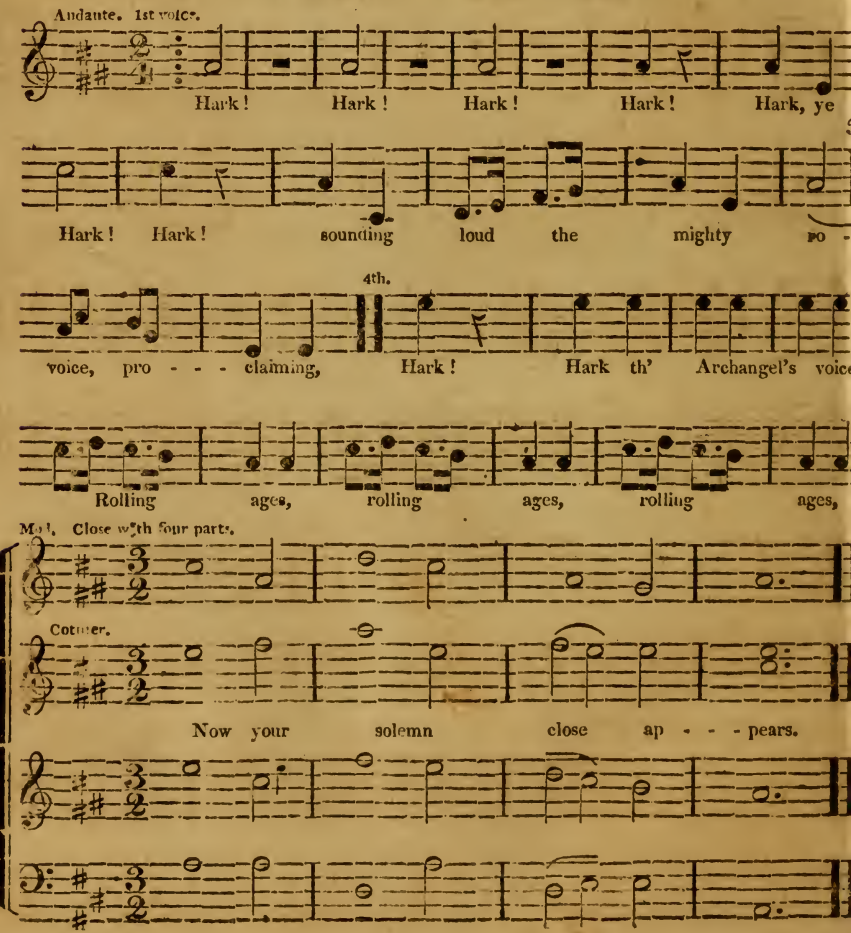

Pia.
Cres.
Orphans voice essays to swell The notes that tears by turns repel. The notes that
Pia.
lodge my deep complaint: Where but with thee whose open door, In-
Poor, tho' I am despis'd, forgot, Yet God, my God, forgets me not.
For.
safe to plead, For whom, &c.

DUETT, IN DENMARK.

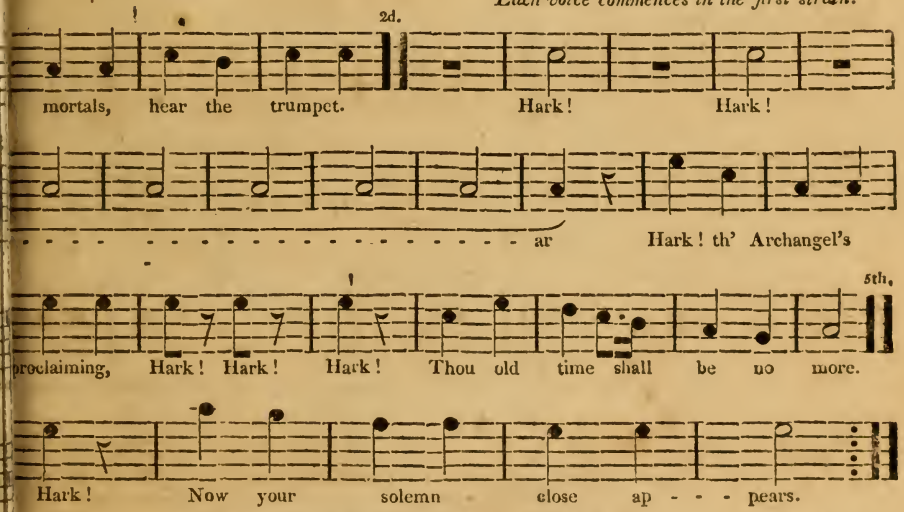
To be sung after the Triple Time, or second verse in Denm


Andante. Affettuoso.
We are his people, we his care, Our souls and all ou
Cres.
mighty maker to thy name? What last- What lasting honors shall

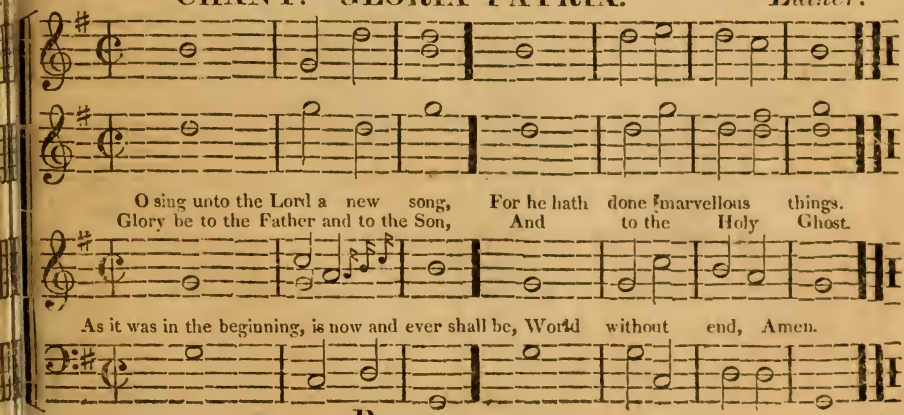
CANON. *Five Voices.*


Andante. 1st voice.
Hark! Hark! Hark! Hark! Hark, ye
Hark! Hark! sounding loud the mighty po
4th.
voice, pro - - - claiming, Hark! Hark th' Archangel's voic
Rolling ages, rolling ages, rolling ages,
Mod. Close with four parts.
Cotuer.
Now your solemn close ap - - - pears.

Each voice commences in the first strain.


2d.
mortals, hear the trumpet. Hark! Hark!
ar Hark! th' Archangel's
5th.
proclaiming, Hark! Hark! Hark! Thou old time shall be no more.
Hark! Now your solemn close ap - - - pears.

CHANT.—GLORIA PATRIA. *Luther.*


O sing unto the Lord a new song, For he hath done marvellous things.
Glory be to the Father and to the Son, And to the Holy Ghost.
As it was in the beginning, is now and ever shall be, World without end, Amen.
P

HYMNS SELECTED.

ADAPTED TO PARTICULAR CHURCH MUSIC.

HYMN 1. C. P. M.

Infancy of the Saviour.

1 O SIGHT of anguish! view it near,
What weeping innocence is here—
A manger for his bed!
The brutes yield refuge to his woe—
Men, worse than brutes, no pity show,
Nor give him friendly aid!

2 Why do no rapid thunders roll?
Why do no tempests rock the pole?
O miracle of grace!
Or why no angels on the wing,
Warm for the honors of their king,
To punish all the race?

3 Tho' now an INFANT bath'd in tears,
He call'd to form the rolling spheres;
And seraphs own'd his nod!
Helpless he calls, but men delay:—
Ungrateful sinners disobey
The first-born Son of God!

4 Say, radiant seraphs, thron'd in light,
Did love e'er tow'r so high a flight—
Or glory sink so low?
This wonder angels scarce declare;
Angels the rapture scarce can hear,
Or equal praise bestow.

5 Redemption! 'tis a boundless theme;
Thou boundless Mind, our hearts inflame
With ardour from above:
Words are but faint, let joy express—
Vain is mere joy—let actions bless—
This prodigy of love.

CHAPEL. GANGES.

HYMN 2. 7s. CUDWORTH.

Christ's Resurrection.

1 HARK! the herald angels say,
Christ, the Lord, is ris'n to-day!
Raise your joys and triumphs high,
Let the glorious tidings fly.

2 Love's redeeming work is done!
Th' battle's fought, the vict'ry won!
Lo! the sun's eclipse is o'er;
Lo! he sits in blood no more.

3 Vain the stone, the watch, the seal—
Christ has burst the gates of hell;
Death in vain forbids his rise;
Christ has open'd Paradise.

4 Lives again our glorious king;
"Where, O death, is now thy sting?"
Once he died our souls to save,
"Where's thy vict'ry, boasting grave?"

5 What though once we perish'd all,
Partners of our parents fall;—
Second life we shall receive,
And in Christ for ever live.

ALCESTER. HOTHAM.

HYMN 3. C. M. DUMAN.

Coronation of Christ.

1 ALL hail the power of Jesus' name!
Let angels prostrate fall;
Bring forth the royal diadem,
And crown him—Lord of all.

2 Crown him, ye morning stars of light,
Who fix'd this floating ball:
Now hail the strength of Israel's might
And crown him—Lord of all.

3 Crown him, ye martyrs of our God,
Who from his altar call;
Extol the stem of Jesse's rod,
And crown him—Lord of all.

4 Sinners, whose love can ne'er forget,
The wormwood and the gall;
Go spread your trophies at his feet,
And crown him—Lord of all.

5 Let every kindred, every tribe,
On this terrestrial ball,
To him all majesty ascribe,
And crown him—Lord of all.

MARLBOROUGH.

HYMN 4. L. M. GRIGG.

Not ashamed of Jesus.

1 JESUS, and shall it ever be,
A mortal man asham'd of thee!
Scorn'd be the tho't by rich and poor,
O may I scorn it more and more.

2 Asham'd of Jesus!—sooner far
Let evening blush to own a star;
He sheds the beams of light divine,
O'er this benighted soul of mine.

3 Asham'd of Jesus!—that dear friend,
On whom my hopes of heav'n depend!
No! when I blush, be this my shame,
That I no more revere his name.

4 Asham'd of Jesus !—yes I may—
When I've no sins to wash away :
No tear to wipe, no good to crave,
No fear to quell, no soul to save-

5 Till then, (nor is my boasting vain,)
Till then I boast a Saviour slain !
And, O may this my glory be,
That Christ is not asham'd of me !
BOSTON NEW. OLD HUNDRED.

HYMN 5. H. M. RIPPON.

The Kingdom of Christ.

1 REJOICE—the Lord is king !
Your God and king adore ;
Mortals give thanks and sing,
And triumph ever more :
Lift up the heart, lift up the voice,
Rejoice aloud, ye saints rejoice.

2 Rejoice—the Saviour reigns !
The God of truth and love ;
When he had purg'd our stains,
He took his seat above :
Lift up the heart, lift up the voice,
Rejoice aloud, ye saints, rejoice.

3 His kingdom cannot fail,
He rules air, earth and heaven ;
The keys of death and hell
Are to our Jesus giv'n :
Lift up the heart, lift up the voice,
Rejoice aloud, ye saints rejoice.

4 He all his foes shall quell
Shall all our sins destroy ;
And every bosom swell,
With pure seraphic joy ;
Lift up the heart, lift up the voice,
Rejoice aloud, ye saints rejoice.

5 Rejoice in glorious hope,
Jesus the Judge shall come—
And take his servants up
To their eternal home :
We soon shall hear th' archangel's voice ;
The trump of God shall sound—rejoice !
ULYSSES. WEYMOUTH.

HYMN 6. 7s. COWPER.

Christ the refuge from the storm.

1 JESUS, lover of my soul,
Let me to thy bosom fly ;
While the billows near me roll,
While the tempest still is nigh !
Hide me, O my Saviour, hide,
Till the storm of life is past :
Safe into the haven guide :
O, receive my soul at last.

2 Other refuge have I none,
Hangs my helpless soul on thee ;
Leave, ah ! leave me not alone,
Still support and comfort me :
All my trust on thee is stay'd
All mine help from thee I bring ;
Cover my defenceless head,
With the shadow of thy wing.

3 Thou, O Christ, art all I want ;
More than all in thee I find ;
Raise the fallen, cheer the faint,
Heal the sick, and lead the blind.
Just and holy is thy name,
I am all unrighteousness,
Vile and full of sin I am,
Thou art full of truth and grace.

4 Plenteous grace with thee is found,
Grace to pardon all our sin ;
Let the healing stream abound,
Make and keep me pure within.
Thou of life the fountain art,
Freely let me take of thee,
Spring thou up within my heart,
Rise to all eternity.
HOTHAM. BENEFICENT.

HYMN 7. 7s. MADAN'S COL.

Life and Strength in Christ.

1 SON of God, thy blessing grant,
Still supply my ev'ry want ;
Tree of life, thine influence shed,
With thy sap my spirit feed.
Here we supplicate thy throne,
Here thou mak'st thy glories known.

2 Tend'rest branch, alas ! am I,
Wither without thee, and die,
Weak as helpless infancy ;
O confirm my soul in thee !
Here we supplicate thy throne,
Here thou mak'st thy glories known.

3 Unsustain'd by thee, I fall ;
Send the strength for which I call :
Weaker than a bruised reed,
Help I ev'ry moment need.
Here we supplicate thy throne,
Here thou mak'st thy glories known.

4 All my hopes on thee depend ;
Love me, save me to the end !
Give me the continuing grace,
Take the everlasting praise.
Here we supplicate thy throne,
Here thou mak's't thy glories known.
TURIN. GROTO

HYMN. 8. 6s. 4s. HILL'S CO.

Worthy the Lamb.

1 GLORY to God on high :
Let heaven and earth reply—
Praise ye his name !
His love and grace adore,
Who all our sorrows bore ;
And sing forevermore—
Worthy the Lamb.

2 All they around the throne
Cheerfully join in one,
Praising his name :

We, who have felt his blood,
Sealing our peace with God,
Sound his dear name abroad—
Worthy the Lamb.

3 Join all ye ransom'd race,
Our Lord and God to bless;
Praise ye his name:
In him we will rejoice,
And make a joyful noise,
Shouting with heart and voice—
Worthy the Lamb.

4 What tho' we change our place—
Yet we shall never cease
Praising his name:
To him our songs we bring—
Hail him our gracious King,
And without ceasing sing—
Worthy the Lamb.

BERMONDSEY. TRINITY.

HYMN 9. 8s. 7s. 4s. ROBINSON.

God the Pilgrim's Guide.

1 GUIDE me, O thou great Jehovah,
Pilgrim thro' this barren land;
I am weak but thou art mighty;
Hold me with thy powr'ful hand:
Bread of heaven,
Feed me till I want no more.

2 Open, Lord, the chrystal fountain,
Whence the healing streams do flow;
Let the fiery, cloudy pillar,
Lead me all my journey through;
Strong Deliv'rer?
Be thou still my strength and shield.

3 When I tread the verge of Jordan,
Bid my anxious fears subside;
Death of death, and hell's destruction,
Land me safe on Canaan's side:
Songs of praises—
I will ever give to thee.

TAMWORTH. LITTLETON.

HYMN 10. L. P. M. ADDISON.

God the Christian's Shepherd,

1 THE Lord my pasture shall prepare,
And feed me with a shepherd's care;
His presence shall my wants supply,
And guard me with a watchful eye;
My noonday walks he shall attend,
And all my midnight hours defend.

2 When in the sultry glebe I faint,
Or on the thirsty mountains pant,
To fertile vales and dewy meads,
My weary wand'ring steps he leads;
Where peaceful rivers, soft and slow,
Amid the verdant landscapes flow.

3 Though in a bare and rugged way,
Through devious, lonely wilds I stray;
His bounty shall my pains beguile;
The barren wilderness shall smile,
With lively greens and herbage crown'd,
And streams shall murmur all around.

4 Though in the paths of death I tread,
With gloomy horrors overspread,
My steadfast heart shall fear no ill,
For thou, O Lord, art with me still,
Thy friendly crook shall give me aid,
And guide me thro' the dismal shade.

CUMBERLAND. MARTINS LANE.

HYMN 11. 5s. 6s. MADAN'S COL.

God's Servants should praise and extol him.

1 YE servants of God,
Your Master proclaim,
And publish abroad
His wonderful name;
The name all victorious
Of Jesus extol;
His kingdom is glorious,
And rules over all.

2 God ruleth on high,
Almighty to save;
And still he is nigh,
His presence we have:
The great congregation
His triumph shall sing,
Ascribing salvation
To Jesus our King.

3 Salvation to God
Who sits on the throne—
Let all cry aloud
And honour the Son:
Our Jesus' praises
The angels proclaim;
Fall down on their faces
And worship the Lamb.

4 Then let us adore,
And give him his right;
All glory and power,
And wisdom and might:
All honour and blessing
With angels above,
And thanks never ceasing,
And infinite love.

ASCENSION.

HYMN 12. 8s. 6s. 5s. MADAN'S COL.

Christmas Morn.

1 LIFT up your heads in joyful hope,
Salute the happy morn;
Each heav'nly pow'r—
Proclaim the glad hour—
Lo, Jesus the Saviour is born!

2 All glory be to God on high,
To him all praise is due,
The promise is seal'd—
The Saviour's reveal'd—
And proves that the record is true.

3 Let joy around like rivers flow;
Flow on, and still increase;
Spread o'er the glad earth,

At Emmanuel's birth—
For heaven and earth are at peace.

4 Now the good will of God is shewn
Towards Adam's helpless race;
Messiah is come—
To ransom his own—
To save them by infinite grace.

5 Then let us join the heav'ns above,
Where hymning seraphs sing;
Join all the glad pow'rs—
For their Lord is ours—
Our Prophet, our Priest, and our King.

CHRISTMAS.

HYMN 13. 6s. 4s. MADAN'S COL.

Invocation.

1 COME, thou Almighty King,
Help us thy name to sing,
Help us to praise!
Father all glorious,
O'er all victorious,
Come and reign over us,
Ancient of days.

2 Jesus, our Lord, arise,
Scatter our enemies,
And make them fall!
Let thine almighty aid
Our sure defence be made,
Our souls on thee be stay'd:
Lord, hear our call!

3 Come, thou, incarnate Word,
Gird on thy mighty sword;
Our prayer attend!
Come, and thy people bless,
And give the word success;
Spirit of holiness,
On us descend!

4 Come, holy Comforter,
Thy sacred witness bear,
In this glad hour!
Thou, who almighty art,
Now rule in ev'ry heart,
And ne'er from us depart,
Spirit of pow'r.

5 To the great ONE in THREE,
The highest praises be,
Hence evermore!
His sovereign majesty,
May we in glory see,
And to eternity
Love and adore!

TRINITY. BERMONDSEY.

HYMN 14. 8s. 7s. 4s. ALLEN.

Sinners entreated to hear.

1 SINNERS, will you scorn the message,
Sent in mercy from above?
Every sentence—O how tender!
Every line is full of love;
Listen to it—
Every line is full of love.

2 Hear the heralds of the Gospel,
News from Zion's king proclaim,
To each rebel-sinner—"Pardon,
"Free forgiveness in his name."
How important!
Free forgiveness in his name!

3 Tempted souls, they bring you succour,
Fearful hearts, they quell your fears;
And with news of consolation,
Chase away the falling tears:
Tender heralds—
Chase away the falling tears.

4 False professors, grovling worldlings,
Callous hearers of the word,
While the messengers address you,
Take the warnings they afford;
We entreat you,
Take the warnings they afford.

5 Who hath our report believed?
Who receiv'd the joyful word?
Who embrac'd the news of pardon,
Offer'd to you by the Lord?
Can you slight it—
Offer'd to you by the Lord!

6 O, ye angels, hovering round us,
Waiting spirits, speed your way,
Hasten to the court of heaven,
Tidings bear without delay:
Rebel Sinners
Glad the message will obey.

LITTLETON. TAMWORTH.

HYMN 15. 10s.

Funeral Hymn.

1 FEW are our days, those few we dream away.
Sure is our fate to moulder in the clay;
Rise immortal soul, above thine earthly fate,
Time yet is thine, but soon it is too late.

2 Lo, midnight's gloom invites the pensive mind,
Pale is the scene, but shadows there you'll find:
Rise, immortal soul, shun glooms, pursue thy flight,
Lest hence thy fate be like the gloomy night.

3 Hark, from the grave, oblivion's doleful tones,
There shall our names be moulder'd like our bones,
Rise, immortal soul, that hence thy fame may shine.
Time flies and ends, eternity is thine.

FUNERAL DIRGE.

HYMN 16. 7s. 6s. MADAN'S COL.

The Pilgrim's Song.

1 RISE my soul, and stretch thy wings.
Thy better portion trace,
Rise from transitory things.
Tow'rds heav'n, thy native place.
Sun, and moon, and stars decay,
Time shall soon this earth remove,
Rise, my soul, and haste away,
To seats prepar'd above.

2 Rivers to the ocean run,
Nor stay in all their course;
Fire, ascending, seeks the sun:
Both speed them to their source:
So a soul that's born of God,
Pants to view his glorious face;
Upward tends to his abode,
To rest in his embrace.

3 Cease, ye pilgrims, cease to mourn;
Press onward to the prize;
Soon our Saviour will return,
Triumphant in the skies.
Yet a season, and you know,
Happy entrance will be giv'n,
All our sorrows left below,
And earth exchang'd for heav'n.

AMSTERDAM.

HYMN 17. 8s. 7s. TURNER.

Praise to the Redeemer.

1 HAIL, thou once despised Jesus!
Thou didst free salvation bring;
By thy death thou didst release us
From the tyrant's deadly sting.

2 Paschal Lamb, by God appointed,
All our sins on thee were laid;
Great High Priest, by God annointed,
Thou hast full atonement made.

3 Contrite sinners are forgiven,
Through the virtue of thy blood;
Open'd is the gate of heaven,
Peace is made for man with God.

4 Jesus, hail! enthron'd in glory,
There for ever to abide:
All the heav'nly hosts adore thee,
Seated at thy Father's side.

5 There for sinners thou art pleading,
There thou dost our place prepare;
Ever for us interceding,
Till in heaven we appear.

6 Glory, honour, pow'r, and blessing,
Thou art worthy to receive;
Loudest praises, without ceasing,
Meet it is for us to give.

LOVE DIVINE. SICILIAN HYMN.

HYMN 18. 8s. 7s. MADAN'S COL.

Love Divine.

1 LOVE divine, all love excelling!
Joy of heaven, to earth come down!
Fix in us thy humble dwelling;
All thy faithful mercies crown.
Jesus, thou art all compassion!
Pure, unbounded love thou art!
Visit us with thy salvation,
Enter ev'ry trembling heart.

2 Breathe, O breathe, thy loving Spirit
Into ev'ry troubled breast!
Let us all in thee inherit,
Let us find thy promis'd rest.
Take away the power of sinning;
Alpha and Omega be;
End of faith, as its beginning,
Set our hearts at liberty.

3 Come Almighty to deliver,
Let us all thy life receive!
Suddenly return—and never—
Never more thy temples leave!
Then we would be always blessing,
Serve thee as thy hosts above;
Pray, and praise thee without ceasing
Glory in thy precious love.

4 Finish then thy new creation,
Pure, unspotted may we be;
Let us see thy great salvation,
Perfectly restor'd by thee:
Chang'd from glory unto glory,
Till in heav'n we take our place;
Till we cast our crowns before thee,
Lost in wonder, love, and praise!

LOVE DIVINE.

HYMN 19. H. M. FRANCIS.

Dedication of a House for Worship.

1 IN sweet exalted strains,
The King of glory praise;
O'er heaven and earth he reigns
Through everlasting days;
He, with a nod, the world controls,
Sustains, or sinks, the distant poles.

2 To earth he bends his throne—
His throne of grace divine;
Wide is his bounty known,
And wide his glories shine:
Fair Salem, still his chosen rest,
Is with his smiles and presence blest.

3 Great King of glory, come,
And with thy favour, crown
This temple as thy dome—
This people as thy own:
Beneath this roof, O deign to show,
How God can dwell with men below.

4 Here may thine ears attend
Thy people's humble cries;
And grateful praise ascend,
All fragrant, to the skies:
Here may thy word melodious sound,
And spread celestial joys around.

5 Here may th' attentive throng,
Imbibe thy truth and love;
And converts join the song
Of seraphim above;
And willing crowds surround thy board,
With sacred joy, and sweet accord.

6 Here may our unborn sons
And daughters sound thy praise;
And shine like polish'd stones,
Through long succeeding days:
Here, Lord, display thy saving power,
While temples stand, and men adore.

DEDICATION HYMN. ULYSSES.

HYMN 20. C. P. M.

Covenant everlasting.

1 NOW for a hymn of praise to God!
Ye trophies of a Saviour's blood,
Join the sweet choir above;
All your harmonious accents bring,
Wake every high, celestial string,
To chant redeeming love.

2 Ere God pronounc'd creation good,
Or bade the vast, unbounded flood
Through fixed channels run;
Ere light from ancient chaos sprung,
Or angel's earth's formation sung,
He chose us in his Son.

3 Then was the cov'nant order'd sure,
Through endless ages to endure,
By Israel's triune God:
That none his cov'nant might evade,
With oaths and promises 'twas made,
And ratifiy'd in blood.

4 God is the refuge of my soul,
Tho' tempests rage, tho' billows roll,
And hellish powers assail:
Eternal walls are my defence,
Environ'd with Omnipotence—
What foe can e'er prevail?

5 Then let infernal legions roar,
And waste their cursed, vengeful pow'r,
My soul their wrath disdains:
In God, my refuge, I'm secure,
While cov'nant promises endure,
Or my Redeemer reigns.

GANGES. CHAPEL.

HYMN 21. 7s. NEWTON.

Sacramental.

1 LET me dwell on Golgotha,
Weep—and love my life away!
While I see him on the tree,
Weep—and bleed—and die for me!

2 That dear blood for sinners spilt,
Shows my sin in all its guilt;
Ah, my soul, he bore the load—
Thou hast slain the Lamb of God.

3 Hark! his dying word, "Forgive,
"Father, let the sinner live:
"Sinner, wipe thy tears away,
"I thy ransom freely pay."

4 While I hear this grace reveal'd,
And obtain a pardon seal'd;
All my soft affections move;
Waken'd by the force of love.

5 Farewell, world, thy gold is dross,
Now I see the bleeding cross;
Jesus died to set me free,
From the law, and sin, and thee!

6 He has dearly bought my soul,
Lord, accept, and claim the whole;
To thy will I all resign,
Now no more my own, but thine.

GROTON. HOTHAM. BENEFICENCE.

HYMN 22. 8s. 7s.

Close of Worship.

1 LORD, dismiss us with thy blessing,
Hope and comfort from above,
Let us each thy peace possessing,
Triumph in redeeming love.

2 Thanks we give, and adoration,
For thy gospel's joyful sound;
May the fruit of thy salvation,
In our hearts and lives be found.

3 Jesus, thou art all compassion,
Pure unbounded love thou art;
Visit us with thy salvation,
Enter ev'ry trembling heart.

4 We are guilty, have thou mercy,
Grant to us a sweet release;
Israel's strength and consolation
Bid us now depart in peace.

SICILIAN HYMN.

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